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APRIL 3, 1999

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Perseverance Pays Off For Squint's Sixpence

BY DEBORAH EVANS PRICE

NASHVILLE—Ear-eatching talent backed by dogged perseverance can be a winning combination for an act and a record label. For proof, just look at the phenomenal success of Squint Entertainment and its flagship act, Sixpence None The Richer.

(Continued on page 96)

UMVD Unveils New Policies And Prices

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) has issued its new business policies and price structure, which management says it assembled by culling the best from those maintained by Universal and PolyGram Group Distribution (PGD) before the parents of the two companies were merged.

Kornblau Takes The Reins At Universal Home Video . . . Page 6

The policies, effective April 5, include a CD price increase of 6 to 9 cents, depending on the list price and whether the new price is compared with Universal's old price or PGD's. In the new pricing structure, $16.98 titles carry a $10.78 cost and $17.98 titles carry an $11.41 cost.

The price increase follows close on the heels of those announced in recent weeks by Sony and WEA (Billboard, March 13).

Among the new policies are:

- A returns incentive/disincentive breakeven of 16% for new product and 8% for catalog product;
- A change in Universal's boxlot size from 30 units to 10;
- A minimum order of 10 units;
- A loose-pick charge of 30 cents;
- A defective credit of .75% on CDs and 1.5% for cassette pur-

(Continued on page 88)

HMV Undergoes Top-Tier Changes; Stock Float Denied

BY TOM FERGUSON

LONDON—Alan Giles, chief executive of HMV Media Group, has dismissed speculation in the U.K. financial press that a stock-market flotation of the company is imminent in the wake of major board-level changes (Billboard*Bulletin*, March 25).

Giles—managing director of the group's Waterstone's bookseller chain for the past six years—has become sole chief executive of the group. He had held that position jointly since March 1998 with Stuart McAllister, who is leaving for

(Continued on page 86)

Trans World Lays Out Plans For Camelot Integration . . . Page 6

IFPI Asks For Action Against Search Engine

BY JEFF CLARK-MEADS

LONDON—A groundbreaking attempt by the international record industry to control piracy over the Internet may be dogged by an old problem.

Labels have begun the first action against an Internet search engine company (Billboard*Bulletin*, March 25). But there are now indications that an obstacle that has often hampered them in the physical world—the indifference of law enforcement

(Continued on page 93)

Global Rockabilly Revival Spreads Back To U.S.

BY BRIAN LIGHT

NEW YORK—Rockabilly music, which has largely been absent from the national consciousness since its initial run of success in 1954-59, is enjoying an indie-led U.S. resurgence, fueled in part by a persistent international base that has kept the genre alive.

In the years since its decline left a void in its homeland, rockabilly music has continued to thrive around the world through such labels as Goofin' in Vantaa, Finland; Rockhouse in Amsterdam; and

(Continued on page 89)

Demo Shifts Seen In '98 RIAA Survey

BY BILL HOLLAND

WASHINGTON, D.C.—While rock and country remained the most popular genres of prerecorded music in the U.S., R&B showed a notable gain in market share in 1998, according to the Recording Industry Assn. of America (RIAA), which released its annual consumer profile March 23.

In demographics, purchases by women outpaced purchases by men for the second straight year. The survey reveals a significant increase in music buying by older women and a drop in purchases by consumers aged 10-29.

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REGINA CARTER'S HIP 'HEART' STRINGS

MUSIC TO MY EARS



by Timothy White

If music were a self-ordained life force that could change form and chemistry at whim, crackling like lightning, sobbing like an infant, and then cutting like a broadsword, it might evince the same metaphysical vigor as the impossibly supple jazz violin of Regina Carter. Watching Carter cut loose behind Cassandra Wilson in November 1997 during Wilson's six-night Traveling Miles tribute to Miles Davis in the "Jazz At Lincoln Center" series, this writer was amazed at Carter's ability to effortlessly elude her instrument's supposed limitations. By far the most effective soloist in the ensemble, Carter nearly stole the show from both its vocal star and the late horn legend that all hands had assembled to honor, her brilliantly bluesy improvisations bringing an impeccable note-finding precision to even the purely percussion passages.

Besides contributing to Wilson's acclaimed new "Traveling Miles" album (Blue Note), Carter is about to unveil the third and best collection of her own recorded work, "Rhythms Of The Heart" (Verve, due May 4). If her previous two releases on Atlantic ("Regina Carter," 1995; "Something For Grace," 1997) had a lithe but often linear mood, the new album signals the ascendance of an inspired new performer in the contemporary jazz panorama—because hers is now a mature talent with intuitive dazzle to burn.

"For me, singers have the ideal medium to express themselves—they *are* the instrument," says Carter with an envious laugh. "But for me, the violin seems like a vocal chord, a physical appendage. It's almost like the instrument and I have a secret together; the instrument *knows* what I feel.

"And I think a lot of it has to do with the way I was taught," Carter continues, referring to the Suzuki method of musical instruction, which was developed between the 1930s and 1950s by Matsumoto, Japan-based violinist/educator Shin'ichi Suzuki, who maintained that any child could achieve a high level of musical competence given the proper stimuli. "It's supposed to be a very loving method, in which you treat your instrument like your own child, holding it with care, protecting it. That's a special outlook and responsibility when you yourself are a child," adds Carter, who's now in her early 30s, "and it gives you a special bond. The Suzuki method tries to get the child before 12, when you still don't question yourself too much."

However, Carter, who began her study before entering grade school, didn't learn to read music at the recommended age of 5 but rather at 9. "My teacher, Jeanne Ruppert, experimented and left some parts of the method out, but not being able to read until so late made me anticipate the music in my own way. I'd hear where the progressions and formulas on a lot of Bach pieces like the Double Violin Concerto were going, and I'd play in the right key, but I'd often land on a different note because of my own sense of anticipation rather than a strict reading of the piece.

"Yet it may have helped my improvisation," she says, "because she would sing a made-up melody and then tap you on the shoulder to pick it up, until she tapped someone else to take it over."

An example of the instinctive dividends of this well-schooled union of attuned ear and innate invention occurs on Carter's reimagining of "Papa Was A Rollin' Stone." Rather than heading straight to the main melody of the 1972 Temptations hit, she opens instead by riffing on the signature phrases from the old string arrangement's distinctive countermelody. "Those string parts were so great!" Carter exclaims. "So I took a few parts I knew people would instantly recognize to pull them in." The original run-through was an 18-minute jazz/soul jam that settled into a reggae groove, and the delightful surprise appearance of Wilson in the final stage of the song was another impromptu decision, the singer getting a demo tape to hatch her vocal approach only the night before the official recording date. The interplay between Wilson and the instrumentalist was virtually a vocal duet, and thanks to Mark Ledford's arrangement and support from guitarist Rodney Jones, pianist Werner Gierig, bassist Peter Washington, drummer Lewis Nash, and percussionist Mayra Casales, it's one of the most marvelous jazz jaunts of the year. But the key ingredient may be Carter's uncommon outlook on the expressive glue her violin offers: "I see the instrument itself as a voice, and my fingers on the strings are the lips that form the words. I even make sure I breathe a certain way when I play to make my instrument more human."

Carter was born in Highland Park, Mich., one of three children (she has two older brothers, Danny and Reginald) by Ford Motor Co. worker Dan Carter and the former Grace Williamson, a kindergarten teacher (to whom "Something For Grace" was dedicated). Since jazz wasn't part of her parents' home record library, she didn't get wind of anything so exotic as the fiddling of Stéphane Grappelli, Jean-Luc Ponty, and Noel Pointer until high school. Later study at the New England Conservatory segued into more immersion in jazz at Michigan's Oakland University, where she joined the school's big band and gigged with trumpeter Marcus Belgrave. She also played with the Detroit Civic Orchestra, with a funk act called Brainstorm, and in the all-female quintet Straight Ahead.

Carter lived in Germany from 1985 to '87, a travel impulse translating into a longer stay when she fell in love with a guy in Munich. Between stints as an au pair and a violin tutor at the local U.S. military base, she toiled most days transcribing the horn parts from Charlie Parker standards like Benny Harris' "Ornithology" in order to shift her tone and attack away from string fugues. After the romance "fizzled," Carter returned to the States and eventually moved to New York in 1991 after meeting reedman Marty Erlich during a prior visit to play at her brother Reginald's wedding. Erlich helped her land a slot in the String Trio Of New York. She's since played with the likes of Aretha Franklin, Coolio, Lauryn Hill, Mary J. Blige, Billy Joel, Dolly Parton, and Wynton Marsalis, and three years sitting in with *charanga* band Johnny Almendra Y Los Jóvenes Del Barrio reconnected her to the Latin music she'd initially explored through her Michigan friendship with orgsnist Lymon Woodard. The latter experience informs two of the most exhilarating cuts on "Rhythms Of The Heart": Steve Turre's "Mojito" and a pairing with Brazilian guitarist Romero Lubambo on his sparkling "By The Brook."

"Since I was a child," says Carter, "I've believed that there would be less angst, prejudice, and ignorance if everyone learned to play an instrument. We're all so guarded, but I know that when I play my violin, people can hear and see my real, complete self."

LETTERS

RETAIL SINGLES: GOT YA COVERED

Great article by Ed Christman regarding cover versions of hit singles and the lack of availability of their corresponding originals ("Cover Versions Add Fuel To Debate Over Singles At NARM," Billboard, March 27).

For a label like ours, it's a simple equation: A) A commercial single is no longer required to chart on any of the relevant Billboard charts. B) To get a single through the proper retail channels, much of it must be given away. Of course, what doesn't sell can be returned for full credit. What does sell must be replenished with additional free product. C) The manufacturing cost alone becomes a hindrance, and we are better off putting those funds into radio promotion, or co-op programs for the corresponding albums. This is a business most independents cannot afford to be in.

Rick Rosenberg
National Sales Director/Edel America Records
New York

A RETAILER ON EMINEM & 'RESPOND'

I read the recent Music to My Ears column ("Eminem: The Best Way To 'Respond,'" Billboard, March 6). I have been offended by the photo on the cover of the Eminem release since it arrived last month, but the [later] article (" 'Respond' Offers Antidote To Music Hateful To Women," Billboard, March 27) discussing its content truly outraged me. I have an 11-month-old daughter and own a store called Booksmith/Musicsmith. After learning what I have been selling to the youth of my area, I dropped the title and replaced it on my sales wall with the title suggested in the articles, "Respond." Universal and Interscope ought to be ashamed for selling this to kids.

Matt Reid
Owner, Booksmith/Musicsmith
Orleans, Mass.

EMINEM'S RAP: FOR THE RECORD

Editor's note: In Billboard's March 27 cover story, " 'Respond' Offers Antidote To Music Hateful To Women," Eminem was quoted as telling MTV News, in response to the March 6 Music to My Ears column, "This guy is trying to pass judgment, like, 'He really doesn't love his daughter, and he's making fun of the relationship.' " For the record, there were no such passages anywhere in the column, and it had no mention whatsoever of the rapper's daughter.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
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GUEST COMMENTARY

Domestic Acts Are Still Relevant In Europe

BY GERD GEBHARDT

Anyone working in the entertainment business who has an international outlook is perfectly aware that, these days, there are mixed messages coming out of Europe.

The continuing drive toward a single market—Europe as "one country," powerfully defined by its unfolding single currency—seems inexorable. It must be very tempting for businesspeople everywhere to regard us all as "Europeans" now, responding to economic imperatives as if we were all the same.

Yet we also see that the citizens of Europe do not want their individual cultures subordinated or homogenized and that they *do* want much of their popular entertainment—music, television, movies—to reflect those individual cultures and their own identities.

This has never been truer than now in Germany, Europe's largest individual music market. Last year, our record industry sold 60 million albums and 20 million singles featuring domestic repertoire—that is, German artists and music. Every second single and every third album bought here was creatively born inside the country. Last year alone, there were some 30 new domestic acts that broke into the limelight.



'The citizens of Europe want their popular entertainment to reflect their individual cultures and their own identities'

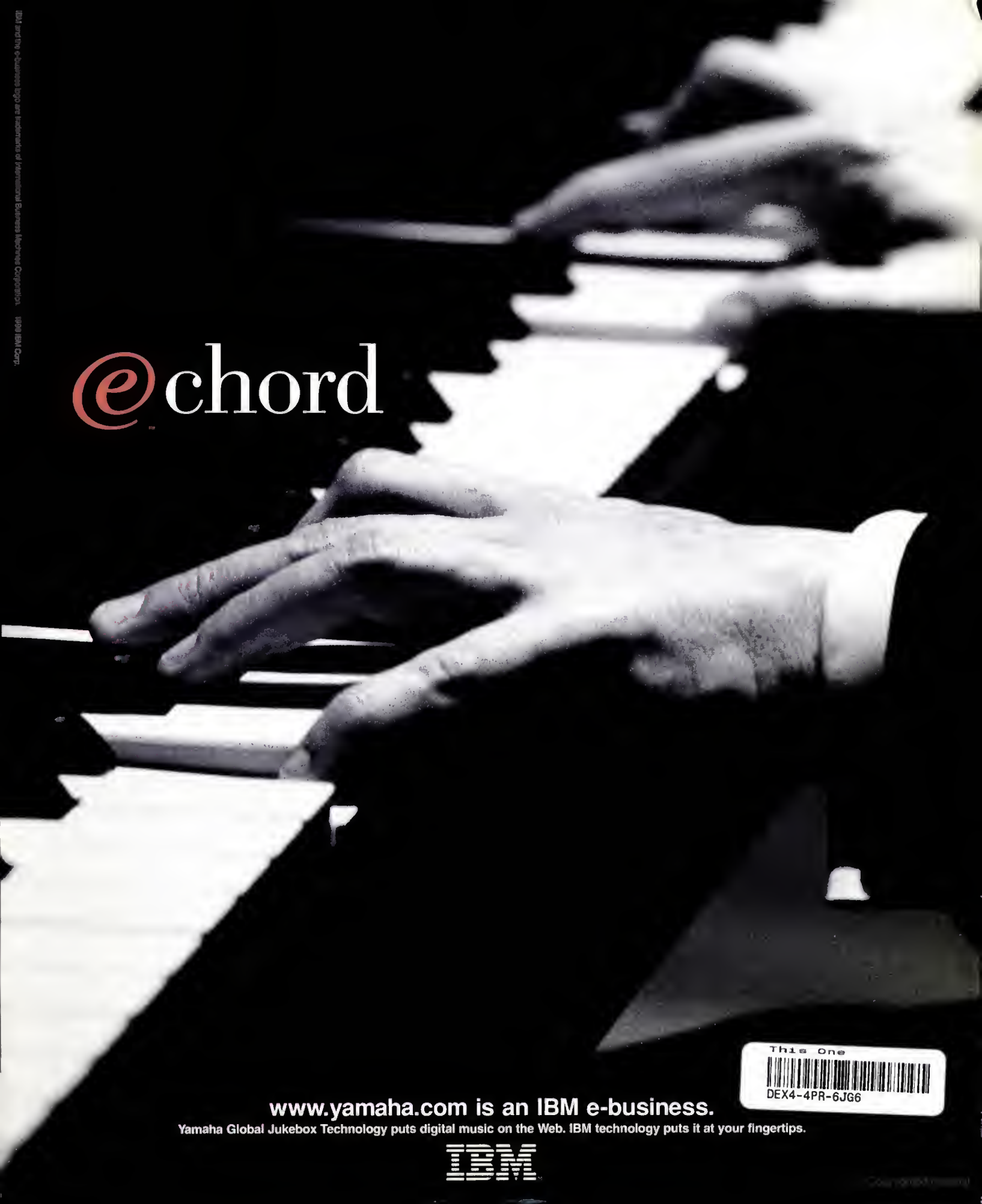
Gerd Gebhardt is chairman of the German Phonographic Academy and president of Warner Music Central and Northern Europe.

Sometimes, more than 50% of the music on the German charts is of domestic origin. This is twice as much as 10 years ago. In an earlier Billboard Commentary, my colleague Thomas Stein of BMG pointed to one significant date—Nov. 7, 1995—when seven out of the top 10 albums were by German acts (Billboard, March 9, 1996). As I write this, five out of the top 10 albums meet that description.

Moreover, the market is a melting pot that accommodates any number of musical genres, from traditional *volksmusic* to

(Continued on page 19)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.


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Hollywood Forms R&B Arm, Bowing With 'PJs'

BY MELINDA NEWMAN

LOS ANGELES—Hollywood Records bas launcbed an R&B music division helmed by industry veterans Byron Phillips and Michael Traylor, both of whom carry the title senior VP/GM.



PHILLIPS



TRAYLOR

"We plan to have a global music company," says Bob Cavallo, chairman of the Buena Vista Music Group (BVMG), Disney's recorded music and music publishing arm that includes Hollywood Records.

"That's our mandate, and it would be kind of foolish to have a record company that didn't include [this] market," he adds. "In the U.S., 30% of the records sold are urban, so it just seems logical that we would have urban, Latin, and country divisions." (Hollywood started a Latin division this past fall; the country division, Lyric Street Records, is based in Nashville.)

The R&B division kicks off with the release of the soundtrack to "The PJs," the weekly Claymation TV series produced by Imagine Television and Disney's Touchstone Productions.

To be released on Tuesday (30),

(Continued on page 97)

Trans World Maps Its Strategy

BY ED CHRISTMAN

NEW YORK—With its acquisition of Camelot Music scheduled to be completed in mid-April, Trans World Entertainment Corp. should generate more than $80 million in earnings in its current fiscal year, which ended Jan. 30.

That's the prediction made by Bob Higgins, chairman/CEO of the Albany, N.Y.-based chain, at a "Vendor Appreciation" dinner held March 16 at the Rainbow Room here.

When the Camelot acquisition is finalized, Trans World will begin the task of integrating the two chains, which together will have about 1,000 stores with some 5 million square feet of selling space and estimated revenue of $1.2 billion.

The acquisition "gives us great market penetration in the Southeast and opens up the Southwest for us," Higgins said. The integration of Camelot also represents "our greatest challenge," he noted (**Billboard*Bulletin*, March 25**).

But he reminded vendors that last year Trans World had "already successfully integrated Strawberries, and those stores are performing their highest numbers ever." Trans World acquired the Strawberries chain at the end of 1997 and began integrating the chain in 1998.

Higgins said the company will be divided into two operations, one for mall-based chains and one for freestanding stores and outlets located in strip malls, with each having its own management team. "They are two totally different businesses," explained Higgins. "It will allow us to execute better."

In addition, Higgins said that Trans World will work on its branding. Currently, Trans World operates under a number of different store logos: Record Town, Coconuts, Tape World, Planet Music, Strawberries, and Waxie Maxie's. Additionally, Camelot uses three logos—Camelot, the Wall, and Spec's Music.

Higgins said that within a year, all the mall stores would operate under a single brand, although he added that the choice of which one had not yet been made. As for the freestanding operation, he said that the company will use three brands: Strawberries in New England, Spec's in Florida, and Coconuta in the Midwest and Northeast. He said each brand was strong in its respective area.

(Continued on page 87)

TV Stations Go To Court To Reduce ASCAP's Fees

BY IRV LICHTMAN

NEW YORK—In the first legal round to determine a new five-year rate agreement, close to 1,000 local TV stations have gone to court in an attempt to compel ASCAP to reduce the fees it charges them to play the songs cleared by the performance right society.

The action, filed March 19 in U.S. District Court here, claims that reduced rates are justified by shifts in TV programming and viewing that have led to less music being used in local and syndicated TV programs. In particular, the local stations argue that this is reflected in the growth of local news and talk shows. In addition, they point to the reduction of the viewing audience over the last decade in terms of total viewers and share of audience.

The stations also want ASCAP, whose annual local TV receipts are close to $100 million under blanket licensing agreements, to reduce the cost of a "per program" license. Under this license, stations can save

(Continued on page 96)



Sugar Coated. Before taking the staga at their recent sold-out Roseland Ballroom show in Naw York, tha members of Sugar Ray wera presented with a plaqua signifying gold certification of their album "14:59." Shown in the front row, from left, are Nick Casinelli, senior director of retail information/A&R rep at Atlantic; Sugar Ray's Stan Frazier and Craig Bullock; and band manager Chip Quigley. In the back row, from left, are Sugar Ray's Murphy Karges and Rodney Shappard; Ahmet Ertegun, co-chairman/co-CEO of tha Atlantic Group; Lava Records president Jason Flom; Sugar Ray's Mark McGrath; Steve Davis, senior VP of artist development at Atlantic; and Rick Froio, senior VP of sales for Atlantic.

More Shifts At Universal

Kornblau Takes Charge Of Video Division

BY EILEEN FITZPATRICK

LOS ANGELES—Just one year after its video division was reorganized, the executive ranks at Universal Studios Home Video are changing again.

Effective immediately, Universal Music and Video Distribution (UMVD) executive VP/GM Craig Kornblau becomes president of the video division, in charge of U.S. and Canadian operations. Kornblau will retain his title at UMVD, according to Universal Pictures president/COO Chris McGurk (**Billboard*Bulletin*, March 23**).

In a related move, executive VP Bruce Pfander, who was in charge of domestic marketing, has resigned. Kornblau says that Pfander will be replaced.

The video unit has been without a president since February 1998, when longtime home video head Louis Feola was named president of the then newly formed Universal Family & Home Entertainment Productions (Billboard, Feb. 14, 1998).

In March 1998, Pfander's appointment prompted the formation of an "executive office" team to run the video division (Billboard, March 7, 1998). That structure will now be abandoned.

"A year ago, we had a tremendous increase in product and were not prepared to handle that," says Kornblau. "Most of that is over, and the video division now needs one leader with one vision."

In addition to studio product, Kornblau points out, the division picked up product from DreamWorks SKG, October Films, and Lions Gate.

(Continued on page 93)

Matador, Capitol Are Parting Ways

BY CHRIS MORRIS and ED CHRISTMAN

LOS ANGELES—Matador Records and Capitol Records are ending their three-year relationship, and Matador's founding partnera will again assume complete ownership of the label, according to sources (**Billboard*Bulletin*, March 25**).

Capitol acquired 49% of Matador in 1996 (Billboard, June 15, 1996) and had distributed albums by such Matador acts as Liz Phair, the Jon Spencer Blues Explosion, and Pavement through EMI Music Distribution. (The remainder of Matador's

(Continued on page 86)

With Handlin At Helm, ARIA Reshapes Agenda

BY CHRISTIE ELIEZER

SYDNEY—With its new chairman and board installed, the Australian Record Industry Assn. (ARIA) is ready to tackle a marketplace that's seeking new options in the wake of a debilitating struggle to block parallel imports.

The three main issues that ARIA aims to tackle this year are ensuring greater policing of piracy, passing a long-awaited bill on digital distribution and broadcasting, and increasing radio airplay for new local acts. The body represents more than 80 labels, which generate a total of $1 billion Australian ($637 million) in annual domestic sales.

It was announced March 10 (**Billboard*Bulletin*, March 11**) that Denis Handlin, CEO/chairman of Sony Music Entertainment Australia, had been unanimously chosen as chairman of the eight-person ARIA board, which meets every six weeks. Handlin and executive director Emmanuel Candi will shape ARIA's agenda through 1999.

Elected as vice chairmen at the same time were Brian Harris, chairman of Warner Music Australia, and Tim Prescott, managing director of BMG Australia. However, Harris has since departed Warner (**Billboard*Bulletin*, March 17**). A decision on his replacement at ARIA will be made at the board meeting in late April, according to the association's GM, Jim White.

The nine-year battle to prevent parallel imports (Billboard, Feb. 20) effectively ended when the government pushed through changes to the Copyright Act last July. The fight has left its mark on ARIA, draining morale and finances.

Record company executives agree that the government's portrayal of major labels during the campaign as greedy—and protective only of their own interests—left its mark on consumers.

Explains Candi, "After nine years of being on the back foot in defense mode and concerned with selling

(Continued on page 86)

Yahoo! Eyeing Broadcast.com?

BY DON JEFFREY

NEW YORK—Yahoo!, the Internet portal company, is said to be in talks about acquiring online audio and video streaming company Broadcast.com, according to published reports.

Asked about a possible Broadcast.com deal at a media conference March 24 here, Tim Koogle, chief executive of Yahoo!, said he had no comment, but he added that the company was looking for strategic acquisitions.

A spokeswoman for Broadcast.com also declined comment, citing company policy.

When the rumors surfaced March 22, Broadcast.com's stock soared $31.50, or 37%, making it Nasdaq's biggest gainer of the day. Over the next two days, though, shares fell more than 4%, to close at $111.125. Yahoo!'s stock fell more than 5% on the speculation, then recovered the next day and closed at $160.50.

"We will continue to do acquisitions," Koogle said at the Big Picture media conference sponsored by investment bank Schroders and entertainment publication Variety. The biggest of Yahoo!'s seven acquisitions so far has been GeoCities, which develops community sites on the Internet, in a stock deal valued at $4.5 billion.

"We can do good acquisitions and integrate the companies purchased quickly," Koogle added. "We've built a team in-house to evaluate thousands of deals."

Broadcast.com, whicb provides Webcasts of concerts and radio programs, is one of the most heavily trafficked sites on the Internet, pulling in 4.6 million visitors in February, according to Media Metrix. Yahoo! was the leading Web site, with 30.6 million visitors.



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Music Publishing Exec Mike Stewart, 70, Dies

BY IRV LICHTMAN

NEW YORK—Mike Stewart, one of the dominant music-publishing executives from the early '60s on, died March 22 at his home in Beverly Hills, Calif. He was 70 and had been battling cancer.


STEWART

Known as an astute, forward-looking publisher, Stewart saw global publishing links as a key to substantially increasing the value of copyrights.

In the decade before his death, Stewart, who also had high-level record company experience, served as a consultant to the music publishing interests of Universal—now containing both the MCA and PolyGram catalogs—placing considerable emphasis on the Japanese market.

"I found Mike to be one of the most creative publishers I ever met," says Hal David, the lyricist and former president of ASCAP. Some of David's works were published by Stewart, and David also was a colleague of Stewart's on the performing right society's board of directors for many years.

"He had [the knack] of getting a song moving with the right record," David adds. "He always kept his word and never made a commitment or promise that he didn't come through on. He was a super guy to work with."

Al Teller, the music industry

(Continued on page 87)

Smith Tops List Of Dove Winners

Rice, Knapp Among The Newer Artists To Be Recognized

BY DEBORAH EVANS PRICE

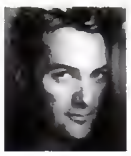
NASHVILLE—The Gospel Music Assn.'s (GMA) 30th annual Dove Awards, held March 24 at the Nashville Arena here, honored the industry's established talents, such as big winner Michael W. Smith, and lauded newcomers like Jennifer Knapp.

Members of the latter group, retailers say, stand to gain the most from the '99 edition of the show, which this year is being broadcast over several weeks in syndication (previously TNN had aired the event).

"The artists who are usually affected most by awards shows are the artists who are not as well known yet," says Jon Kerlikowske, GM of Tower Records Nashville. "Established artists will see some impact on their sales, but not as dramatic."

Among those established acts whose popularity seems likely to just keep rising is Smith, who received six accolades, including artist and producer of the year, as well as pop/contemporary recorded album for "Live The Life."

Other multiple honorees were Southern gospel patriarch Bill Gaither and Kirk Franklin, who each took home four awards—Franklin in the urban song and contemporary gospel album categories and Gaither in the Southern gospel song and album categories. In addition, the late Rich Mullins was named songwriter of the year, and his "My Deliverer" won song of the year.

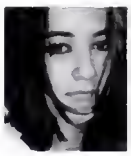

SMITH

Among the newer faces receiving multiple honors was Chris Rice, a singer/songwriter signed to Smith's Rocketown label who won his first Dove Award in the male vocalist category and won another for his participation in "Exodus," which was named special event album of the year. Gotee Records' Knapp won new artist of the year and rock recorded song of the year honors for "Undo Me." Jaci Velasquez, 1997's new artist of the year, took home the female vocalist Dove. Avalon, last year's best new artist winner, received three Doves, including inspirational song ("Adonai") and pop/contemporary song ("Testify To Love").

Hosted by John Tesh, the show was produced by High Five Entertainment and was slated to air on various stations between March 24 and April 12 through a syndication agreement with Central City Productions. The awards were voted on by the more than 6,000 members of the 35-year-old GMA.

Michelle Fink, a manager with Blanton/Harrell Management (Smith, Amy Grant), says the fact that the show is being syndicated this year should have an effect on sales figures.

"The show airing on different networks, on different days, and multiple airings in some markets could really impact sales in a different way this year," Fink says. "I'm not trying to discount the viewership of TNN. I just think it creates a different type of opportunity, that people will catch it that maybe wouldn't have before because of the different times and networks carrying it. It will be interesting to look for bumps in sales."


KNAPP

The following is a partial list of Dove Award winners:

Artist of the year: Michael W. Smith.
Male vocalist: Chris Rice.
Female vocalist: Jaci Velasquez.
Group: Point Of Grace.
Songwriter: Rich Mullins.
New artist: Jennifer Knapp.
Producer: Michael W. Smith.
Song: "My Deliverer," written by Rich Mullins, Mitch McVicker.
Shortform music video: "Entertaining Angels," Newsboys (Star Song).
Longform music video: "My Utmost For His Highest—The Concert," Cindy Morgan, Avalon, Twila Paris, Steven Curtis Chapman, Bryan Duncan, Sandi Patty, Nancy Knox (Myrrh).
Musical of the year: "Mary Did You Know?," David Guthrie, Bruce Greer (Word Music).
Special event album: "Exodus," dc Talk, Jars Of Clay, Sixpence None The Richer, Cindy Morgan, Chris Rice, the Katinas, Third Day, Crystal Lewis, Michael W. Smith (Rocketown).
Pop/contemporary album: "Live The Life," Michael W. Smith (Reunion).
Contemporary gospel album: "Nu Nation Project," Kirk Franklin (Gospo Centric).
Traditional gospel album: "Christmas With Shirley Caesar," Shirley Caesar (Myrrh).

(Continued on page 87)

Holly Suit Seeks Masters

Family Alleges Longtime Fraud, Theft

BY CHRIS MORRIS

LOS ANGELES—The surviving family of rock'n'roll legend Buddy Holly has sued MCA Records, two members of Holly's band, and a co-executor of the estate of the musician's manager/producer in Texas state court, alleging that nearly 40 years of fraud, forgery, theft, and deception has cost them millions in royalties.

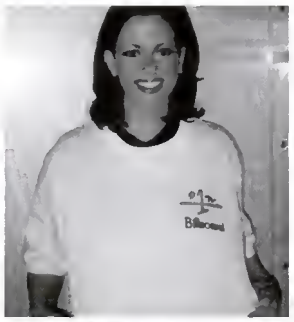
The suit was filed March 15 in the 137th District Court in Lubbock, Texas, by Maria Elena Holly, the singer/guitarist's widow; his brothers Larry and Travis Holley; and his sister Pat Holley Kaiter. (Holly's given name was Charles Hardin Holley.) Named as defendants in the action are MCA; bassist Joe B. Mauldin and drummer Jerry Allison of the Crickets; and Lyle Walker, co-executor of manager/producer Norman Petty's estate.

The suits seeks a declaration that Holly's heirs control the musician's masters and the return of the masters from MCA; an accounting of royalties owed; and compensatory and punitive damages to be determined at trial.

Holly—who died Feb. 3, 1959, at the age of 22 in the crash of a single-engine plane in Iowa—recorded with the Crickets for Brunswick Records and as a solo artist for Coral Records.

According to the suit, while MCA—which has extensively reissued the Holly catalog—"claims to be the successor-in-interest" to Holly's contracts with those labels, "the so-called recording agreements

(Continued on page 19)


No Place Like Heatseekers. Country singer Sara Evans models her Billboard Heatseekers T-shirt, presented for her climb to No. 1 on the Heatseekers chart in the March 6 issue with her RCA Nashville album "No Place That Far." The album's title track also reached No. 1 on the Hot Country Singles & Tracks chart. Evans is continuing her U.S. tour with upcoming dates in Lynchburg, Va. (April 10); Montgomery, Ala. (May 30); and Cleveland (June 13).

EXECUTIVE TURNTABLE


JOHNSON


BENESCH


CHEN


MAROWITZ


RAGOGNA


McHUGH


SELIGER


FERNANDEZ

RECORD COMPANIES. **David H. Johnson** is named executive VP/general counsel at Warner Music Group in Burbank, Calif. He was senior VP/general counsel/secretary at Sony Music Entertainment.

Marc Benesch is appointed senior VP of TVT Records in West Hollywood. He was founder of Classified Entertainment.

Carol Chen is promoted to VP of design, Epic, and **Gail Marowitz** is promoted to VP of design, Columbia, at Sony Music Creative Services in New York. They were design directors at Sony Music Creative Services.

Mike Ragogna is named A&R supervising producer at Buddha Records in New York. He was director of catalog at Razor & Tie Entertainment.

Jive Records in Los Angeles names **Jonathan McHugh** VP of creative development. He was VP of soundtracks at New Line Cinema.

Daniel Seliger is promoted to director of marketing at Rawkus Entertainment in New York. He was director of retail marketing.

Angelica Cob is promoted to national director of media relations at Atlantic Records in New York. She was director of media relations, West Coast.

Scott Hajducky, Josh Lindner, and **Bill Richards** are promoted to regional directors of sales at MCA Records in New York, Chicago, and Washington, D.C., respectively. They were local marketing managers.

Ronda Geilman is promoted to manager of special products at Rhino Records in Los Angeles. She was special products coordinator.

Tim Hunze is promoted to director of creative services at Hamstein Nashville. He was creative manager.

PUBLISHERS. **Corinna Fernandez** is promoted to VP of human resources at Warner/Chappell Music Inc. in Los Angeles. She was director of human resources.

RELATED FIELDS. **Chuck Berk** is promoted to senior executive manager of advertising/promotion at AEI Music Network, in-flight division, in Orange, Calif. He was an account executive in media.

Mitchell & Titus LLP in New York names **Gregory Collins** partner. He was managing director of Collins, Austin & Co.

Michelle Harris is named director of sales and marketing at Pacific Time Entertainment in New York. She was second VP at Chase Manhattan Bank.

Kristin McNamara is named development and acquisitions manager at Lyrick Studios in Dallas. She was part of the original-programming comedy series department at HBO.

Kaleidoscope Sports & Entertainment in New York names **Edd Griles** president/CEO of the entertainment division. He was producer of the Miss Universe, Miss USA, and Miss Teen USA pageants at CBS.

Yehudi Menuhin

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ISSUE DATE: MAY 15
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ISSUE DATE: MAY 15
AD CLOSE: APR 20

Hollie Adams
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UPCOMING SPECIALS

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INDIES-AFIM - Issue Date: May 22 • Ad Close: Apr. 27

ASIA PACIFIC QUARTERLY II - Issue Date: May 22 • Ad Close: Apr. 27

VALLEY MEDIA 20TH ANNIV. - Issue Date: May 29 • Ad Close: May 4

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Capricorn Picks Up Jack Logan's 'Buzz'

BY DYLAN SIEGLER

NEW YORK—Americans love tales of rags to riches, humble everymen who make it big on raw talent and strength of character. So when singer/songwriter Jack Logan's Twin/Tone-Medium Cool album "Bulk" was released in 1994 (Music to My Ears, Billboard, May 28, 1994), Logan's gig as a swimming pool pump repairman got nearly as much attention as the rough-hewn songs on his 42-song, double-disc debut.



LOGAN

"I caught some flak for that," says Logan, whose musician cohorts in the Athens, Ga., area all pointed out to him that they have day jobs as well. "In a way I was just more open about the fact that my day job was more important to me than pursuing the rock dream, sleeping on floors and having the van break down—but that's what I'm going to do now."

In support of his new album, "Buzz Me In," due May 11, Logan will hit the road this spring, with Atlanta-based Capricorn Records footing the bill and friends the Possibilities backing him up onstage. Capricorn signed Logan after his former label home, Restless Records, declined to release "Buzz Me In" when it was recorded two years ago.

The 14-song "Buzz Me In" represents "the first time I went into a studio with sophisticated equipment, an engineer, and a producer and made a real grown-up record," says Logan, whose kitchen-table songwriting collaborations and tendency to record in barns and living rooms are almost as well-known as his motor repair job.

Producer Kosmo Vinyl, who was first introduced to Logan's work through "Bulk," says he was flabbergasted to find that Logan was still working a day job after cutting such a "knockout" album. "I didn't think it was quaint at all—I thought it was criminal. He was a major talent, and I wanted to help him," says Vinyl, who approached the artist with a deal Logan says he couldn't refuse. They spent 26 days completing "Buzz Me In" on a budget of $9,000.

"It was a real eye-opening experience," says Logan. "I had never had a palette to work with, and suddenly if we wanted a marimba, some gospel singers, an actual string section, he could round it up."

Logan continues, "Up until then I had no oversight committee to speak of, and it's possible to paint yourself into a corner—in this case, Kosmo had a real vision."

(Continued on page 97)

Cray Brings His 'Shoes' To Ryko

Label Bow Finds Guitarist Playing With Southern Soul Sound

BY CHRIS MORRIS

LOS ANGELES—For its debut Rykodisc album, "Take Your Shoes Off," due April 27, the Robert Cray Band largely leaves behind the blues for a funky foray into deep Southern soul.

Troy Hansbrough, director of A&R and Cray's product manager at Rykodisc, says, "He went and made a classic soul album. That's a timeless sound, but hardly anyone's making records that sound like that anymore . . . From a marketing standpoint, Robert's been making albums for 20 years now, and we knew we would have a challenge if he made just another great Robert Cray album. But I think he went and made an album that not only stands apart from the rest of his albums as something fairly unique but also stands out as unique among the rest of the contemporary musical landscape."



CRAY

Allen Larman, roots music buyer at the Rhino Records retail store in L.A., hails Cray's new record as a giant step.

"I think it's the best thing he's done in years," Larman says. "In a way, Robert Cray needed to reinvent himself and do something different. This is a perfect vehicle for him. It'll definitely cross over, and the people who are fans will be happy with it, too."

Cray arrives at Rykodisc after 13 years with Mercury Records, which co-released the singer/guitarist's breakthrough album, the double-platinum "Strong Persuader," with HighTone Records in 1986.

Cray explains, "We went with the indie because we wanted some more attention paid to us. That was a major deciding factor . . . When Rykodisc came into the picture, they said the right things. We checked on their track record, and they spend a lot of time with the records they do release."

Cray has established his reputation as a song-oriented performer of sophisticated, melodic blues. But the musician—who cites such R&B and soul/blues musicians as Sam Cooke, Junior Parker, and Bobby "Blue" Bland among his influences—has always sported a strong soul influence in his music. He gives that strain full rein on "Take Your Shoes Off."

Cray gives much of the credit for the sound and stylistic content of the album to drummer/producer Steve Jordan, who helmed the project, and to the material on hand during the sessions.

"It was a result of the writing that came about this time, the songs that we brought in," Cray says. "Then on top of that, [of] the covers that came in, one of them was from [veteran soul producer] Willie Mitchell, one from ["Mustang Sally" writer] Sir Mack Rice—those came through Steve. Then, some of the players that Steve brought in, that he knew and had worked with before—it's a combination of those things."

Cray himself wrote or co-wrote six of the album's 12 songs; his material is published by Y.B. Grooves and Robert Cray Publishing.

Cray is supported on "Take Your Shoes Off" by his longtime band—keyboardist Jim Pugh, bassist Karl Sevareid, and drummer Kevin Hayes (who uncannily echoes the late Al Jackson's tom-tom-driven style on a couple of tracks).

The punchy Memphis-style horn arrangements for the album (which was actually recorded in Nashville) were produced by some players who know their way around a Bluff City backbeat, including the Memphis Horns (trumpeter Wayne Jackson and saxophonist Andrew Love, who have recorded frequently with Cray since "Strong Persuader"), Memphis saxophone stalwart Jim Spake, session vet Jim Horn, and regular Rolling Stones sideman Bobby Keys.

One special thrill for Cray was the participation of Mitchell, the producer of classic sides by Al Green and Ann Peebles, who created the horn arrangement for the album's leadoff track, "Love Gone To Waste."

"It was the coolest thing in the world," Cray recalls with a laugh. "Steve always talked of him really highly. I forget the exact title that he has for him—'Our Father' or something like that."

While many listeners still casually classify Cray as a bluesman, the musician himself realizes that, with records like his Rykodisc bow, he has moved somewhat beyond category.

Asked what slot he thinks his music fits in, he says with a chuckle, "I don't know, 'cause I like a lot of different things, and I think they all seep into what we put out and what we perform onstage. It goes from one thing to another. The solos aren't the conventional blues solos, and then there are some blues songs. Then we have some soul things, and then you hear some different influences, Jimi Hendrix and things like that, creep through, and soul singers and all that."

Hansbrough says that "24-7 Man" will be the album's first emphasis track. "We're going to be working that to both triple-A and rock radio," he says. "Then we'll be working the album generally to public radio and to blues and soul specialty shows."

(Continued on page 87)



Williams' 'Ego' To Land In U.S.

Ex-Take That Member's Capitol Set Combines 2 U.K. Albums

BY MICHAEL PAOLETTA

NEW YORK—Former Take That teen idol Robbie Williams had all the makings for a juicy episode of VH1's "Behind The Music"—sex, drugs, alcohol . . . and eventually rehab. Of course, that was before he successfully reinvented himself as a major pop/rock artist.

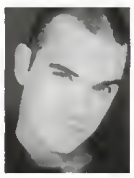
In his native U.K., Williams, who is signed to Chrysalis/EMI, is responsible for two successful sets: 1997's "Life Thru A Lens" and 1998's "I've Been Expecting You" (Billboard, Oct. 3, 1998).

On May 4, Capitol will issue Williams' U.S. debut, "The Ego Has Landed," a compendium of his two U.K. sets.

"I love the fact that my best songs are on one album," he says. "What's most interesting is how all the songs work together. I was very angry when I made the first album. Lyrically, I wasn't aware. I didn't think I could sing. Coming out of Take That, I had no self-esteem. On my second album, I was less angry and definitely not as twisted and bitter."

In combining the two albums, Capitol president/CEO Roy Lott believes "The Ego Has Landed" offers "the best of both worlds, kind of like the greatest hits."

The 14-song Guy Chambers/Steve Power-produced collection will be preceded by "Millennium," which goes to modern AC, mainstream rock, modern rock, and top 40 radio stations April 6.



WILLIAMS

During his tenure at Arista, Lott was responsible for signing Take That to the label. "It was during the group's 'Back For Good' phase," Lott notes. "It was very clear that Robbie didn't fit into that whole teen phenomenon thing. And as soon as we picked up the album, he left the group. I must say, he's really come into his own."

Williams—who is managed by Tim Clark, David Enthoven, and Gabby Chelmicka of London-based IE Music Ltd.—couldn't agree more. "I'm just being me, actually," he says. "Back then, I was conforming to be a member of a group. That taught me a big lesson: You can't conform to something you're not. In the end, it's just not going to work."

Prior to his solo career and after his Take That departure, Williams made it difficult for people to take him seriously.

"I'd been cocooned for so long that when I was finally released, I didn't have a clue as to what I was doing," Williams admits. "I was very young and very stupid."

In his homeland, Williams scored

(Continued on page 16)



Workin' It. Pop diva Taylor Dayne, center, is flanked by Donny and Marie Osmond after appearing on their nationally syndicated TV talk show. Dayne is touring the U.S. in support of her latest disc, "Naked Without You." The title cut from the Neptune/River North set, her first album in four years, has begun to get airplay from AC and top 40 stations.

After '80s Fame, A Wiser Nik Kershaw Returns On Pyramid

BY CHARLES KAREL BOULEY II

LOS ANGELES—On his new Pyramid Records set, "15 Minutes," '80s-era pop star Nik Kershaw playfully explores Andy Warhol's 15-minutes-of-fame theory.

A decade after scoring a pop smash with MCA's "Wouldn't It Be Good," Kershaw returns May 4 with a collection that aims to be more than a comeback attempt for a faded pop star. More accurately, it's a sharp chronicle of an artist's experience in becoming a "normal" person after a bout with fame. In fact, the lead single is "Somebody Loves You," which takes a sharp poke at the hollow adoration of stardom.

"During the '80s, I was 'Nik Kershaw: Pop Star,' " he notes. "That's what everybody else wanted me to be. I tried to play that role. It's very difficult to know who you are when all of that is going on. When it all finished in 1989, I went through a period of really wondering who I really was, because I wasn't a pop star anymore."



KERSHAW

During that period, Kershaw didn't leave music behind entirely. He worked behind the scenes, writing and producing songs for Elton John, Boyzone, and Chesney Hawkes, among others. But something happened while he worked with other artists.

"It was quite frustrating after a while, because when you're writing for someone else, you can't say any-

(Continued on page 18)



Hootie's Manager, Lawyer Form Mgmt. Firm; Zappas Get 'Happy'; Benesch In At TVT

BACK TO SCHOOL: **Rusty Harmon** and **Richard "Gus" Gusler, Hootie & the Blowfish**'s manager and lawyer, respectively, have started a new management company named Management 101.

The first client of the Raleigh, N.C.-based company is **Lapdog**, the new group formed by former **Toad The Wet Sprocket** guitarist **Todd Nichols** and bassist **Dean Dinning**. Harmon continues to manage Hootie & the Blowfish out of the Columbia, S.C.-based Fishco office. The Blowfish have no stake in the new venture, which is owned by Harmon and Gusler.

"Gus and I had been talking about the possibility of starting a management company because we really enjoy working together," says Harmon. "The night [Hootie & the Blowfish] did their show at House of Blues in L.A. in September, Todd was there, and he told me Toad was breaking up and he was starting a new project. He asked me if I was interested in managing him."



the BEAT™

by Melinda Newman

The members of Toad The Wet Sprocket go back a long way with Harmon, Gusler, and the Blowfish. Toad gave the Blowfish one of their first breaks by allowing the group to open for it on a West Coast tour leg long before "Cracked Rear View" took off nationally. The Blowfish later repaid the favor by having Toad open for them.

Management 101, which also includes manager **Lynn Oliver**, may land some other acts, but neither Harmon nor Gusler is in any hurry. "We're going to take some time to get the company up and running," says Harmon. "I don't ever want to be in a position where I can't attend to a Hootie matter. I have to make sure my time is allotted properly and make sure I'm not over my head before we add more acts."

Gusler adds that he and Harmon are more interested in working with established artists—for the time being. "We're open to any calls, but I don't think we'd necessarily be ready to jump on a brand-new band as much as an existing band who might want to make a change in management. It's much more time consuming to take a band from that infant stage. We've done that, we're capable of that, and we're not opposed to it, but I think we're probably looking for a band that's already known a little bit."

Gusler, who also worked as a concert promoter for 12 years, will continue to handle his legal clients with the help of associate **Susan Carr**.

The first order of business is landing Lapdog a label deal. In terms of what he'd like in a record company, Nichols says, "We're just looking for someone who will let us do what we want to do, let us manage our career the way we want to. Columbia was a supportive label for a lot of years; there's not too many people that we still know there. Who knows where we'll end up."

Nichols and Dinning have already recorded four songs for a demo, and Nichols says he's written around 20 in total. "Some of the stuff I'd written for the last Toad album in mind. It's kind of a continuation of the stuff I was writing with Toad; it's a little more upbeat, but it has the same kind of introspection."

For Nichols, the joy of putting together a band again is obvious. "I'm having a blast," he says. "Toad felt like it was becoming something we had to do. Lapdog feels like something Dean and I want to do; it feels like fun."

AROUND FOR THE HOUSE: "Happy Hour," a variety show hosted by **Dweezil** and **Ahmet Zappa**, debuts Saturday (3) on the USA Network. The show, a wacky cross between "Laugh In" and "The Match Game," features celebrity guests, as well as musical performances. Among the acts appearing in the first few episodes are **Lou Rawls, Lisa Loeb, Reel Big Fish, Taylor Dane, Berlin, Tonic**, and **Nancy Wilson**. The house band is led by bassist **Leland Sklar**.

At a taping, the program seems that it was tailor-made for the Zappa brothers. But that wasn't the case. "The show is based on a European show. The U.S. version was already in production, and the host they had—I don't know who that was—fell out," says Dweezil. "They called me and Ahmet in for a meeting, and four days later we were taping the first show!"

The Zappas have taped the first 13 episodes of "Happy Hour" and plan to start taping another seven shortly. Dweezil, while very happy with the first round of musical guests, hopes to snare even bigger artists on the next go-round. "When you're taping a show that no one knows anything about, you're just happy to have someone come on period," he says. "Now that we're doing more, we'll be able to get more people. But at first, you can't just tell people it's a good time and to do the show. They have to have something to see."

TVT KEEPS GROWING: TVT has named **Marc Benesch** senior VP. Benesch, formerly with Priority Records and Interscope, will be based in the West Coast office and will head that operation.

"It's an environment that's ripe for indie labels that are going to take an aggressive approach," Benesch says. "With all the consolidation, with all the quality groups out there that may be unsigned at the moment, you need to be able to move at the drop of a dime. [TVT president] **Steve Gottlieb** is in-house day-to-day. We can go into a meeting at any given moment and walk out with a clear direction and the proper tools to get the job done."

(Continued on page 17)

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U.K. Drum'n'bass Star DJ Rap Targets U.S. With Debut Higher Ground Set

BY JUNE JOSEPH

NEW YORK—Long considered the first lady of Britain's underground drum'n'bass movement, DJ Rap hits the U.S. May 18 with "Learning Curve," her self-produced major-label debut on Columbia's Higher Ground imprint.

Known for her searing, dub-heavy DJ sets, as well as 12-inch releases via Proper Talent, her indie label, she has made an album that is the first commercially accessible outing in her 12-year career. "I wanted to make sure there were songs that people could get into, not something that would just be out there," she says. "This is my first full-on vocal, which is totally away from what I've been doing."

The affable DJ/producer, who is managed by Ian Clifford and published by Mute, says the aptly titled "Learning Curve" allowed her to explore the craft of songwriting, an arduous process that took four years and culminated in her 12-cut Higher Ground/Columbia release.

"I'm constantly writing songs . . . 300 songs later, this is what I've come up with. It's been a long process," she says. "I love writing songs. One day I'm writing drum'n'bass, the next I'm doing something else. I need that variation."

Written, engineered, and produced by the East London native, the album, which has already spawned two top 30 singles in her native Britain, is an eclectic affair that showcases the top mixologist's love of music—both club- and pop-oriented. However, while "Learning Curve" has a mass-appeal aesthetic, the unifying factor is the heavy beat quotient DJ Rap is known for.



DJ RAP

"It's everything," she enthuses. "All the genres I like all together. I like the old '70s and '80s bands. I'm a huge Genesis fan. I love Grateful Dead, Nirvana, Björk, Tori Amos, and Roachford. I'm into trance, techno, and house. I'm into so much. But I like a beat, and that's how I thread it all together."

Born Charissa Saverio, 30-year old DJ Rap first ventured into the club scene at age 14. By 1991 she had established herself among the elite drum'n'bass DJs within Britain's then burgeoning jungle scene. Soon after setting up her respected indie, she was moving impressive numbers of self-penned underground club cuts, including her seminal first release, "Ambiance: The Adored"; drum'n'bass classics such as "Spiritual Aura"; and her first album, "Intelligence."

As she recalls, "I opened my own label, and it did really well . . . and it's still doing very well, thank you. The first record I ever made sold 35,000 copies and went straight into the charts. I'd sold 80,000 before I signed to Sony."

She adds, "I'd never sign my jungle to a major label, because the jungle I play and make is very street, and I'm very happy with where it is. It only sells 5,000 or 6,000 per release. It doesn't need marketing or radio or anything. I have a passion. I'm very protective of my label. It's my baby."

DJ Rap is embraced by both the elitist underground jungle contingent and mainstream drum'n'bass fans, and it wasn't long before the majors came knocking at her door.

"It took two years after my first album to do the demo for [Sony]. I wanted it to be so good, they couldn't say no," she says. "Sony is a label I've always wanted to be signed to. They're totally credible, and they let me be independent. They've got Leftfield and Grooverider on their label, so they must understand."

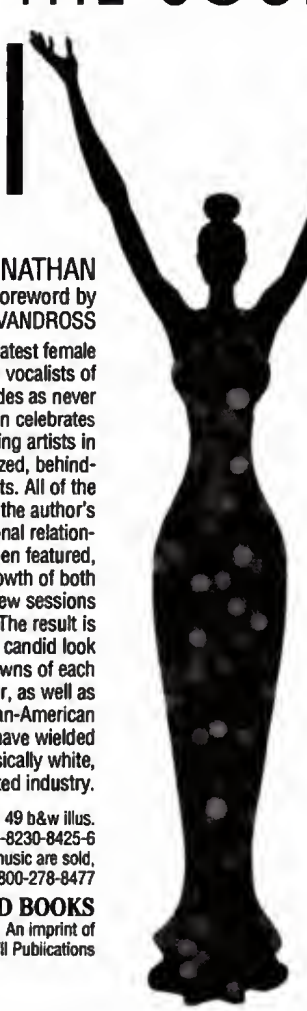
The label's commitment to DJ Rap and the "Learning Curve" project in Europe is evident in its marketing strategy. By aggressively pushing her to media and garnering a spot on the upcoming "Go" movie soundtrack, the label will aim to replicate DJ Rap's European success stateside, transforming the producer/DJ powerhouse into a highly visible personality.

With the pop mainstream's heightened interest in electron-

(Continued on page 17)

Personal portraits of over a dozen divine divas, from Nina Simone, Aretha Franklin, & Diana Ross, to Patti LaBelle, Whitney Houston, and Janet Jackson

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By DAVID NATHAN
Foreword by
LUTHER VANDROSS

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Top New Age Albums™

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	RE-ENTRY		◄ NO. 1 ► MANNHEIM STEAMROLLER MEETS THE MOUSE / AMERICAN GRAMAPHONE 6064/WALT DISNEY — 1 week at No. 1	MANNHEIM STEAMROLLER
2	1	8	DESTINY / WINDHAM HILL 11396	JIM BRICKMAN
3	2	7	ONE WORLD / GTSP 559673	JOHN TESH
4	3	71	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ / REPRISE 46835/WARNER BROS.	ENYA
5	4	60	GRAND PASSION / GTSP 539804	JOHN TESH
6	6	72	TRIBUTE ▲ / VIRGIN 44981	YANNI
7	5	21	PURE MOVIES / GTSP 539779	THE JOHN TESH PROJECT
8	7	51	KARMA / NETTWERK 30113	DELERIUM
9	10	82	DEVOTION: THE BEST OF YANNI ● / PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
10	17	43	PERFECT TIME / WORD 69143/EPIC HS	MAIRE BRENNAN
11	16	17	CELTIC HARPESTRY / IMAGINARY ROAD 558351	VARIOUS ARTISTS
12	13	84	NIGHTBIRD / BMG SPECIAL PRODUCTS 44579	YANNI
13	9	8	ANDALUSIAN NIGHTS / HIGHER OCTAVE 46930/VIRGIN	GOVI
14	8	6	TORCHED / WINDHAM HILL 11394	MICHAEL HEDGES
15	11	10	SOUNDS OF WOOD & STEEL 2 / WINDHAM HILL 11404	VARIOUS ARTISTS
16	12	52	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS / WINDHAM HILL 11266	GEORGE WINSTON
17	15	21	CONVERSATIONS WITH GOD DISC 2 / WINDHAM HILL 11382	VARIOUS ARTISTS
18	20	2	SPIRIT / HOLLYWOOD 62174	PETER BUFFETT
19	14	9	EL GRECO / ATLANTIC 83161/AG	VANGELIS
20	23	90	WHITE STONES / PHILIPS 534605	SECRET GARDEN
21	NEW ►		NORTHERN SEASCAPE / ANGEL 56774	JIM WILSON
22	18	5	AN EVENING WITH DAVID LANZ / NARADA 47024/VIRGIN	DAVID LANZ
23	21	99	PORT OF MYSTERY / WINDHAM HILL 11241	YANNI
24	19	24	FORBIDDEN DREAMS / BMG SPECIAL PRODUCTS 44801	YANNI
25	22	67	CONVERSATIONS WITH GOD / WINDHAM HILL 11304	VARIOUS ARTISTS

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1999 Billboard/BPI Communications and SoundScan, Inc.

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WILLIAMS' 'EGO' TO LAND IN U.S.

(Continued from page 12)

a hit with his first post-Take That single. Titled "Freedom," it paved the way for "Life Thru A Lens," a "sleeper" hit that took 28 weeks to reach No. 1. The album's turning point arrived with the Elton John-hued "Angels," a single that spent 14 weeks in the U.K.'s top 10.

Recounting the entire experience Williams can only smile and laugh. "The album had sold about 33,000 copies, which is bullshit as far as I'm concerned," Williams says. "Then 'Angels' was released, and suddenly the album sold 300,000 copies. Two weeks later, it went double-platinum. I was a very happy boy."

Williams' publishing is handled via EMI Music/BMG Music.

In 1998, Williams' sophomore album, "I've Been Expecting You," entered the U.K. album chart at No. 1. After one week, it was certified platinum. The set's first single, the John Barry-sampled "Millennium," also entered the chart at No. 1.

On Feb. 16, Williams topped the 1999 Brit Awards, scoring three victories: best British male solo artist, best single ("Angels"), and best video ("Millennium").

Given such a strong U.K. run, Williams' "The Ego Has Landed" is poised to break big in the U.S.

"We have been given an incredible, yet challenging, opportunity," says Lott. "He has the potential to appeal to everybody. He doesn't fit into any one niche. His music doesn't exist within one format."

John Peake, PD of top 40/mainstream KRBE Houston, sees Williams' ability as a live performer as key in his development.

"I recently attended his concert in Dublin and was blown away," Peake says. "He's a natural performer."

Overseas, Stacy Conde, senior director of marketing at the label, says that Williams' fan base is a cross section of teens and adults. In the U.S., she says, "initially, the label will court college-age consumers and teenagers. In other words, the MTV crowd. We really don't want the teenybopper audience. No Tiger Beat pinups for Robbie."

Additionally, Williams attracts both guys and girls, says Conde. "Guys want to be like him, and girls want to be with him."

From the start, Capitol opted for a low-hype, organic marketing approach to this project. Last October, the label had the artist perform at an intimate showcase in New York, followed by a similar gig in Los Angeles last January.

In April, Conde says, Williams will do retail/radio showcases in San Francisco, Boston, Atlanta, and Minneapolis.

In North America, Williams is booked by Marty Diamond of New York-based Little Big Man; in all other territories, he's booked by Ian Huffam of London-based Helter Skelter.

On May 4, the same day "The Ego Has Landed" arrives in stores, Williams embarks on a two-week U.S. club tour that begins in New York. Additional cities are Philadelphia, Boston, Atlanta, Chicago, Detroit, and Toronto. Williams will also make an appearance on "Late Show With David Letterman" the week of the album's release.

In June, the singer will do several West Coast dates, including Seattle; Vancouver, Wash.; Portland, Ore.; San Francisco; Los Angeles; Phoenix; and Denver.

"The potential is definitely there for Robbie," says Ben Clark, product manager of Los Angeles-based Virgin Entertainment Group, who says sales of the import "I've Been Expecting You" have been brisk at Virgin Megastores. He credits this to Williams' high profile in British culture/lifestyle magazines.

"Initially," Clark says, "the album was selling strictly in our major metropolitan stores, but it recently began spreading out to suburban stores. That, in turn, has spurred sales of his debut import album. We're dealing with a true pop artist here."

Clark says "The Ego Has Landed" is a very strong album. "In fact," he adds, " 'Millennium' was one of my favorite singles of last year. And while 'Angels' is not my cup of tea, I predict it will be the song to break him here."

KRBE's Peake agrees. " 'Millennium' is a good pop song, but 'Angels' is the smash. It has a strong emotional connection with listeners. It's powerful.

"Of course," continues Peake, "it's always difficult to predict if a British success story will hit here in an equally big way. But after seeing him perform live, I'd say he's got a great chance."

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES THE CORRS	First Union Center Philadelphia	March 15-16	$4,293,584 $300/$39.50	37,429 two sellouts	TNA USA New Park Entertainment
THE ROLLING STONES GOO GOO DOLLS	Charlotte Coliseum Charlotte, N.C.	March 20	$2,000,081 $250/$39.50	19,540 sellout	TNA USA Cellar Door
BILLY JOEL	Pepsi Arena Albany, N.Y.	March 13	$628,803 $39.50	15,914 sellout	Delsener-Slater Enterprises
'N SYNC B*WITCHED TATYANA ALI	First Union Center Philadelphia	March 18	$454,575 $29.50	15,950 sellout	Electric Factory Concerts
JAY-Z DMX METHOD MAN REDMAN	Hartford Civic Center Hartford, Conn.	March 21	$403,360 $36/$26	13,800 sellout	Metropolitan Entertainment Barristers Entertainment
ROD STEWART	Freedom Hall Louisville, Ky.	March 17	$397,898 $46.50/$35	9,109 13,844	Sunshine Promotions
TONY BENNETT THE COUNT BASIE ORCHESTRA	Westbury Music Fair Westbury, N.Y.	March 11-13	$388,401 $50	8,226 three sellouts	Delsener-Slater/ Westbury Music Fair
'N SYNC B*WITCHED TATYANA ALI	Pepsi Arena Albany, N.Y.	March 15	$367,450 $35/$25	13,855 sellout	Metropolitan Entertainment
KORN BOB ZOMBIE VIDEODROME	Centrum Centre Worcester, Mass.	March 19	$364,325 $29.50	12,350 sellout	Don Law Co.
ELTON JOHN	SIU Arena Carbondale, Ill.	March 10	$358,785 $49.50/$35/$25	9,567 sellout	Jam Prods.

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DJ RAP

(Continued from page 14)

ic/dance acts like Fatboy Slim, Sony label executives are optimistic about DJ Rap's prospects.

"MTV playing Fatboy Slim is not an anomaly. This is an increasing trend," says Tom Corson, senior VP of marketing at Columbia. "Music's becoming wide open now. We're initially positioning DJ Rap as a fashionable, cutting-edge recording artist, not just a DJ. We're crossing her over to different markets, not just the club scene."

Michele Albert, marketing director at Columbia, agrees. "She'll be marketed to college radio in addition to her club base. We've also linked her to Internet sites such as Netmix, SonicNet, and MTV's electronica site. We've even gotten involved in the fashion industry to promote her."

"It's time for a woman to take control," says Corson. "And DJ Rap is great. She's smart, talented, beautiful, and credible. She has the whole package. She's terrific, and this is a great opportunity. We feel great about the project and are definitely in this for the long haul."

While DJ Rap, who is booked by Peter Elliot, says she hasn't thought about breaking America, she waxes philosophical about the prospect.

"I just want to do the best I can do and see what happens," she says. "Just give it a go. I don't care if it's popular or not. I just want to do the best I can. There's no pressure from Sony; they're so good to me. I'm just happy to be having a go."

THE BEAT

(Continued from page 12)

Benesch, who has a background in promotion, says his first duty is "to build the promotion department as a whole nationally," he says. "We need to develop an elite team that can compete nationwide. We already have some people in place, but I'm in the process of interviewing and hiring."

In an effort to help the company grow while remaining independent, TVT recently obtained a loan of more than $23 million through CAK Universal Credit Corp. (Billboard, March 6).

STUFF: Former **Spice Girl Geri Halliwell** (should we now call her Solo Spice?) will release her debut single as a solo artist May 17 in the U.S. on Capitol Records. The track, "Look At Me," will be issued commercially in the U.K., where Halliwell is on EMI, May 10. The album is slated for release this summer . . . **Nashville Pussy** has joined the **Marilyn Manson** tour as opening act, following **Hole's** departure in mid-March. Former opener **Monster Magnet** moves to the second bill spot . . . Five openers have been selected for the **R.E.M.** tour, which starts Aug. 9. First is **Mercury Rev**, who will be followed by **Wilco, Spacehog, Elf Power,** and **Olivia Tremor Control** . . . **John Mellencamp** starts a 40-city tour with **Son Volt** May 5 in Houston . . . **Hootie & the Blowfish** begin a U.S. tour April 23 in Charlotte, N.C. **Shawn Mullins** will be on the bill from June 1 to July 4.



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Top 10 Favorite Artist Picks — March 12, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Pat McGee Band	Rock	3
2	Bliss	Pop	1
3	Nylon Kincaid	Hard Rock	3
4	Patrick Mattingly	Alternative	7
5	Mad Cow	Rock	3
6	Betty Lynn Cade	Country	3
7	D'Vious E	Hip-Hop	6
8	W.L. Milo	Instrumental	8
9	Danny Wilensky	Funk	6
10	Scott Meldrum	Pop	6

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — March 12, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Can't Miss What You..., Pat McGee Band	Rock	2
2	No Tomorrow, Nylon Kincaid	Hard Rock	2
3	On and On, Bliss	Pop	2
4	I Wonder, Zoe	R'n'B	2
5	My Heart, Rachel	R'n'B	2
6	It Aint EZ..., D'Vious E	Hip Hop	5
7	Dish It Out, Patti Rothberg	Alternative	1
8	Some Joy, Some Pain..., Mudfaces	Hip Hop	6
9	Lovin' You True, The Cold Shot Band	Blues	18
10	Real, MOG	Rock	30

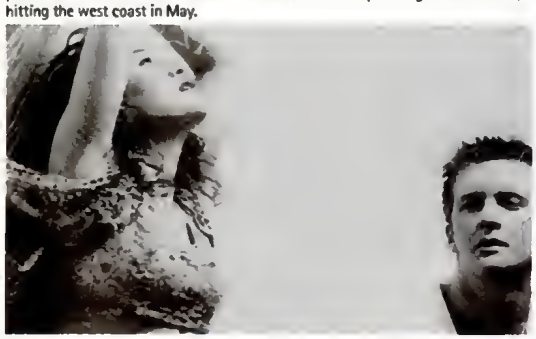
Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site

New Talent Spotlight

The Most Outstanding Acts Available On BTN

Bliss, featuring Donna De Lory

Well-known as one of Madonna's background vocalists, Donna De Lory and partner Cameron Stone have created Bliss. De Lory has previously gone to the top of the charts as a solo artist in Japan and had a Top 10 dance hit in the US. The group's new album *Bliss – Love Never Dies* received a strong review from *Billboard*, noting of De Lory: "...she breathes immeasurable depth into lyrics that read like romantic poems and heartfelt confessionals." The band is currently touring the east coast, hitting the west coast in May.



Genre	From	Deals sought.
Pop	Los Angeles, CA	Any

For details about these and other up and coming artists visit our website at
www.billboardtalentnet.com

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Advertisement

KERSHAW

(Continued from page 12)

thing, really," says the artist, who is published by Rondor/Zomba. "Either you're working with an artist who's got something of his own to say, or you're just writing in a vacuum . . . writing generic pop lyrics that don't mean a whole lot to anybody."

After a while, Kershaw started having more "personal ideas that weren't going to work for anybody else. So I just did them. I put them down on tape just to get them out of my system, because they were in the way, so to speak."

Once those songs were on tape, they found their way to several U.K. label executives—including Allen Jacobi, president of Pyramid, who had no idea that the demo was from an artist with Kershaw's history.

"I listened to the whole album, and I said I had to have this record," says Jacobi, who adds that the material showed a completely different side of Kershaw from his previous work.

At a time when a glut of '80s-era acts are being revived, is there room for one more?

"I thought there was going to be a great deal of resistance. The opposite is true," Jacobi says. "He is truly reinvented."

Kershaw says he's apprehensive about being shoved into a wave of '80s nostalgia. "The '80s revival is not good news for me," he says. "There's nothing about the '80s that I particularly want to revive."

But if Kershaw has a dim view of his heyday, then why return to the pop world?

"Nobody is going to believe that I've got no ulterior motive—other than I've made an album that I'm really proud of and want to share," he says. "I'm actually quite a lot better than I was then. The difference is that when it started the first time, I wasn't a fully formed human being. I was 23 when it all happened. I've realized over the years what a privilege it is to be able to write and to sing your own songs and to have anybody at all interested in them."

Getting people interested in the project is a task Jacobi is ready to tackle. "I see this fitting in across the board, like an Eagle-Eye Cherry record, in terms of formats," he says. "I don't see any reason why anyone that played that record can't play this one. It's a little smoother, a bit more polished, which gives me some extra formats on one side and maybe a few less on the other."

Some indie retailers are already high on the project. "There couldn't be a better time for this record," says Marlon Creation, manager of Record Kitchen, a retailer in San Francisco. "The beauty of this album is that it doesn't poach his old material. He's familiar, and the music is fresh and in the pocket."

Kershaw is eyeing a small-scale concert tour this spring, and his manager, Mickey Modern, is lining up gigs throughout Europe and the U.S.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS

BY LARRY FLICK

FEEL THE FUNK: In a field of sound-alike R&B yellers, Gaby is a rare treat. He combines the bravado inherent in his colleagues with a teen-friendly pop sensibility that begs compsrisons to the current brigade of platinum boy groups.

That stylistic balance makes sense, since the Chicago native is being mentored by tunesmiths/musicians **Tim Gant** and **Mike Gray** (aka G-Sharp Productions), who have penned material for the **Backstreet Boys** and **Aretha Franklin**, among others. For Gaby, they've cooked up a jam-filled disc that's triggered an increasingly hot major-label bidding war.



GABY

All of this sits well with Gaby, who says, "I used to have visions as a kid of being an entertainer."

When a label does eventually nab Gaby, it'll also be getting a project ready for release. The eponymous disc deftly darts from the smooth old-school soul of "Emotional Hold" to the mass-appeal pop tone of "Open Your Mind" and "All I'm Thinking Of." Also contributing solid tracks to the set are local studio heroes **Mike Dunn**, **Steve Grissette**, and **Maurice Joshua**.

For further information, contact Gant at 888-491-3139.

DOCTOR BEAT: When **Scott Alan Russell's** parents told him to have a backup plan to his music career, he took them seriously. He went out and became a doctor—while also aggressively pursuing his passion for synthetic pop music à la **Joy Division** and **Depeche Mode**.

"Actively balancing both careers has been like walking a tightrope st times, but it's also been grest," he says. "For me, being a doctor has alleviated a lot of the pressure connected with having a music career. I don't sgonize about bills, so I'm extraordinarily free creatively."



RUSSELL

And that freedom has resulted in "Welcome To My World," a fine bomemade disc that the New Orleans-based Russell is shopping for national distribution. It's a well-timed recording, given the industry's (ss well as the general public's) growing fascination with '80s nostalgia. Cuts like the richly atmospheric "Can You See Me" and the plaintive, Erasure-like "I Just Don't Care Anymore" perfectly capture the icy-cool, Anglo tone of that era's music while injecting a competitive, '90s-leaning Euro-NRG feel.

Right now, Russell is dividing his time between daily duties as an HIV medical specialist and a string of club gigs in support of the disc. He's also mulling over several offers for European licensing, which could result in a tour this fall.

For further information, contact Russell at 888-394-1267.

DEMO DIARIES: As sbopping and showcasing unsigned acts becomes an increasingly active business, it's getting difficult to sift out the legit entities with decent contacts. One of the better outlets of exposure right now is a Web site called Demo Diaries (www.demodiaries.com).

Created and edited by **Gary Savelson**, this fairly new site (which has been up and running for less than six months) profiles up-and-coming artists and bands—including information on their commercial radio play, record sales, press, audience draws, and contacts. Savelson also presides over s subscriber E-mail list that touts the acts featured on the site. That list includes a credible array of major-label A&R execs, managers, lawyers, and booking agents.

To receive the E-mail service, call Savelson at 914-725-2763 or E-mail xendo@aol.com.

BUDDY HOLLY SUIT SEEKS MASTERS

(Continued from page 8)

relied on by MCA are void and unenforceable, and in certain circumstances, outright forgeries."

The action claims that some of Holly's contracts were signed when he was a minor and are therefore not enforceable; other contracts made by MCA with Petty were purportedly signed after MCA was notified that Petty had been discharged as Holly's manager. Still other pacts were signed by MCA and Holly's late parents, Lawrence and Ella Holley, though "MCA knew that the parents had no authority to contract for those recordings."

The suit also alleges that a document dated March 10, 1959, bearing Maria Elena Holly's signature and assigning certain royalty rights to Mauldin and Allison, is a forgery.

The document states, "MCA—itself greedy to profit from Holly's recordings—became knowing and willing participants in what can only be described as a massive, decades-long bootlegging effort allowing MCA to reap enormous profits from Holly's recordings in utter derogation of Holly's common law and statutory rights as a recording artist."

This campaign also involved the theft of unreleased recordings, according to the suit.

Petty allegedly made surreptitious copies of tapes by Holly that Maria Elena Holly gave to the musician's parents after his death for safekeeping, and he later overdubbed and released them through MCA "without [Maria Elena's] knowledge or permission."

Furthermore, the suit claims, in September 1984, a month after Petty died, MCA dispatched an employee, Steve Hoffman, to Clovis, N.M., where he received 79 previously unreleased Holly tracks from Walker, without the knowledge of Petty's widow and co-executor Vi Petty.

"Maria Elena Holly was not informed of the transfer of these tapes until much later," the suit alleges. "Had she been aware that Petty had them in his safe, she would have demanded possession, since they were her property stolen by Petty."

Ongoing attempts to settle the multitude of controversies involving Holly's recordings have been scuttled repeatedly by MCA, according to the heirs.

The action alleges that in late 1995, the Holly family entered negotiations with MCA in order to resolve disputes over the musician's recordings. At that time, the label was preparing to release the all-star Holly tribute album "Not Fade Away"; the set would include an electronic mating of a 1958 private recording by Holly (one of the tapes allegedly misappropriated by Petty) with new vocal backing by the English group the Hollies.

The Holly heirs threatened to sue MCA to block the release of the tribute album if a settlement could not be reached. On Jan. 3, 1996, MCA and the Holly family executed a settlement agreement, which, among other things, increased the royalty rate on Holly's recordings from 3%-10% to 16% for all participants.

However, the suit claims, "the months, and eventually the years, following Jan. 3, 1996, have been filled with MCA's continuous efforts to forestall closing on the settlement."

A spokeswoman for Universal Music Group says the company has not been served with the suit and does not comment on pending litigation. James Zwickel, Mauldin's Nashville-based attorney, says he has not received the complaint.

COMMENTARY

(Continued from page 4)

schlager, from dance and techno to hip-hop and rock/pop. And when it comes to hearing and seeing music from home *and* abroad, German consumers have more choice than ever, thanks to the dedicated, 24-hour music TV channels Viva and MTV.

Television—and now the Internet—forces all of us to live in a global village, but there's still an increasing inclination to keep up with our own language. We see this firsthand in the music business, particularly in the singles market, where younger-demographic buyers appreciate German lyrics more and more. For those fans, it's easier to idealize an artist who is available and accessible on a regular basis.

Through such accessibility, by the way, two of the most successful groups in the world today earned the loyalty of German fans: the Backstreet Boys and 'N Sync. They started in Germany and were eager for every possible promotion opportunity. Because of that more or less daily availability, they became heroes here and sold millions of records long before America discovered them.

These two groups speak and sing in English, of course, so there's another mixed message. Perhaps you don't have to use the local language to succeed, but you'd better be available enough to compensate. What's that cliché? You can pretend to care, but you can't pretend to be there.

Being there works for Alanis Morissette. Just a few weeks ago, she performed at the German record industry's annual Echo Awards in Hamburg, just as she put the 1996 Echo show into her then exploding work schedule. Morissette was in good company this year, too: R.E.M., Lenny Kravitz, Eros Ramazzotti, the Lighthouse Family, and Cher came to share the spotlight with such bright German stars as Xavier Naidoo, Modern Talking, Die Fantastichen Vier, and Marius-Müller Westernhagen.

The stature of the international artists who appeared at Echo '99 was further evidence of Germany's importance as a music market. Those acts, their management, and their record companies understand what it takes to succeed in the new, self-confident Europe. Others do not, preferring to concentrate on their own home market—or making the trip only if there's no success at home.

That type of thinking is simply not in sync with today's reality, in Germany or Europe as a whole.

No mixed messages there.



BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 3, 1999

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	5	20	**KID ROCK** LAVA/ATLANTIC #3119/AG (10.98/16.98) — NO. 1	DEVIL WITHOUT A CAUSE
2	2	11	**SIXPENCE NONE THE RICHER** SQUINT 7032* (10.98/15.98)	SIXPENCE NONE THE RICHER
3	2	36	**FIVE** ● ARISTA 19003 (10.98/16.98)	FIVE
2	2	2	**BETH ORTON** HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
5	14	4	**LIT** RCA 67775 (9.98/13.98)	A PLACE IN THE SUN
6	17	49	**ELVIS CRESPO** ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
7	17	10	**LES NUBIANS** OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
2	2	21	**SARA EVANS** RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
9	2	6	**LOS TRI-O** ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
10	10	21	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
11	2	30	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
12	NEW ▶		**DROPKICK MURPHYS** HELLCAT 80413*/EPITAPH (10.98/14.98)	THE GANG'S ALL HERE
13	15	26	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
14	12	36	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
15	19	26	**SHAKIRA** ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
16	16	4	**PRINCE PAUL** TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
17	20	8	**ROY D. MERCER** VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
18	24	8	**MARCO ANTONIO SOLIS** FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
19	16	32	**THE WILKINSONS** GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
20	23	28	**SUSAN TEDESCHI** TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
21	21	63	**AVALON** SPARROW 81639 (10.98/15.98)	A MAZE OF GRACE
22	25	8	**MARVELOUS 3** HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEYIALBUM
23	22	4	**NOELIA** FONOVISA 6080 (8.98/12.98)	NDELIA
24	27	4	**KELLY WILLIS** RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
25	31	3	**TITO ROJAS** M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRIAS Y PENAS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
26	37	3	**LOS TEMERARIOS** FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE
27	26	19	**TQ** CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
28	33	10	**VICENTE FERNANDEZ** SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
29	34	19	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
30	30	4	**BUILT TO SPILL** WARNER BROS. 46952 (16.98 CD)	KEEP IT LIKE A SECRET
31	44	30	**TATYANA ALI** MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
32	33	2	**ANDRE RIEU** PHILIPS 557914 (10.98/16.98)	ROMANTIC MOMENTS
33	NEW ▶		**BUCK-O-NINE** TVT 5830* (8.98/12.98)	LIBIDO
34	39	19	**T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR** INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
35	26	4	**SLEATER-KINNEY** KILL ROCK STARS 312* (10.98 CD)	THE HOT ROCK
36	41	64	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
37	32	32	**THE W'S** 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
38	NEW ▶		**THE LIVING END** REPRISE 47128/WARNER BROS. (10.98/16.98)	THE LIVING END
39	28	15	**FFH** ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
40	35	14	**JENNIFER KNAPP** GOTEE 3832 (9.98/11.98)	KANSAS
41	38	11	**JERRY RIVERA** SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
42	45	14	**BURLAP TO CASHMERE** SQUINT/A&M 541013/INTERSCOPE (8.98 EQ/12.98)	ANYBODY OUT THERE?
43	50	12	**BIG TYMERS** CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
44	36	3	**SONICFLOOD** GOTEE 2802 (16.98 CD)	SONICFLOOD
45	46	19	**REBECCA ST. JAMES** FOREFRONT 25189 (10.98/15.98)	PRAY
46	42	6	**THE OTHER ONES** GRATEFUL DEAD 14062/ARISTA (20.98 CD)	THE STRANGE REMAIN
47	RE-ENTRY		**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
48	47	19	**CHAYANNE** SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
49	49	25	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
50	RE-ENTRY		**VAST** ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER

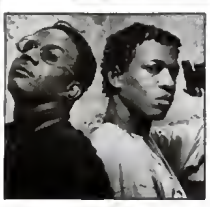
POPULAR•UPRISINGS℠

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

RANDALL'S RECORDING DEBUT: **Jon Randall** got his big break in country music as a member of **Emmylou Harris'** band. Now he steps into the spotlight with his debut solo album, "Cold Coffee Morning," due April 27 on Asylum Records. Two videos from the album—the title track and "She Don't Believe In Fairy Tales"—have already gotten significant exposure on CMT.

Asylum VP of marketing and sales **Walt Wilson** says of the music industry's early reaction to the album, "The general interest, at the least the preliminary interest, is because Jon is known from his days as a backup musician and as a songwriter. People are pleasantly surprised at the level of Jon's talent and the quality of his songwriting. He has a hip following."

Wilson adds that Randall is "90% confirmed" to join **George Strait** on his stadium tour, which runs through June.



Rising Dancehall Stars. Tanto Metro & Devonte are getting radio attantion for their single "Everyone Falls In Love," tha title track to the duo's debut album on VP/Penthouse Records. The song has already gotten spins on mainstream R&B stations WJHM Orlando, Fla., and WJBT Jacksonvilla, Fla. Tanto Metro & Devonte are part of the dancehall ensemble Shocking Vibes, and the duo frequently collaborates with Beenie Man.

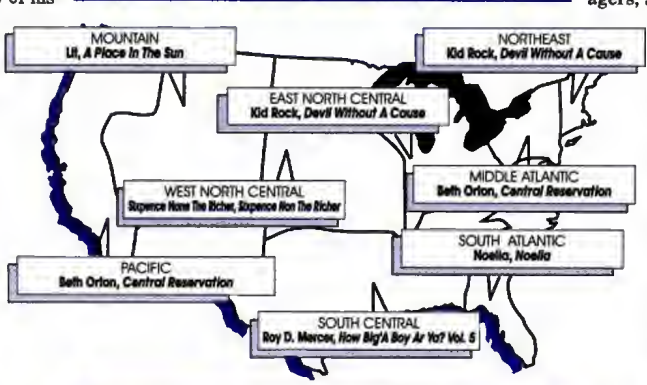
DANGER AHEAD: **Danger-man**—a New York duo consisting of **Chris Scianni** and **Dave Borla**—has been making an impact on the Modern Rock Tracks chart with the song "Let's Make A Deal."

The song is from Danger-man's self-titled debut album, set for release Tuesday (30) on 550 Music. The album was produced by **Brendan O'Brien**, who's worked with such hit artists as **Pearl Jam, Stone Temple Pilots,** and **Rage Against The Machine.**



Hopping Off The Grammatrain. Pete Stewart, the former lead singer of the defunct contemporary Christian rock band Grammatrain, makes his solo debut with his self-titled album on ForeFront Records. The album was produced by dc Talk member Michael Tait, and Stewart played guitar on dc Talk's "Supernatural" set.

REGIONAL HEATSEEKERS NO. 1s



CHROMA-ZONE: Canadian singer/songwriter **Laurel MacDonald** blends traditional Celtic with pop on her latest Wicklow Records album, "Chroma."

Wicklow Records—co-founded by **the Chieftains' Paddy Moloney**, his managers, and BMG Classics—already released in February a MacDonald EP called "Wingspan," which featured the song "A Wing And A Prayer," the lead single off "Chroma." Tour plans for MacDonald are in the works.

DAVE & BUDDY: Concord Jazz recording artists **Dave McKenna** and **Buddy DeFranco** have done several solo albums, and the two veterans teamed up for the 1996 album "You Must Believe In Swing." McKenna and DeFranco have joined forces again on their latest album, "Do Nothing Til You Hear From Us!"

The album features noted jazz guitarist **Joe Cohn.** The improvisations include material written by DeFranco, who has been named best clarinetist 20 times in Down Beat magazine's annual poll.

The 75-year-old DeFranco has alao worked with such big-band greats as **Tommy Dorsey, Glenn Miller,** and **Count Basie.** McKenna has worked with **Gene Krupa** and **Stan Getz.**



New York Salsa. Ned Sublette has been part of New York's music scene for a number of years as a singer, songwriter, and producer in Latin and alternative music. His solo debut album, "Cowboy Rumba" (due April 6 from Palm Pictures), is country music with a Cuban salsa flavor in both English and Spanish. The album features a lineup of noted Latin musicians, including Cuba's famous rumba band Los Muñequitos De Matanzas. Sublette is working on a book about salsa.

THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL

1. **Sixpence None The Richer** Sixpence None The Richer
2. **Kid Rock** Devil Without A Cause
3. **Five** Five
4. **Lee Ann Womack** Some Things I Know
5. **Sara Evans** No Place That Far
6. **Roy D. Mercer** How Big'A Boy Are YA? Volume 5
7. **The Wilkinsons** Nothing But Love
8. **The Flys** Holiday Man
9. **Divine** Fairy Tales
10. **Sevendust** Sevendust

MIDDLE ATLANTIC

1. **Beth Orton** Central Reservation
2. **Les Nubians** Princesses Nubiennes
3. **Tito Rojas** Alegrias Y Penas
4. **Kid Rock** Devil Without A Cause
5. **Elvis Crespo** Suavemente
6. **Five** Five
7. **Sixpence None The Richer** Sixpence None The Richer
8. **Prince Paul** Prince Of Thieves
9. **Trin-i-tee 5:7** Trin-i-tee 5:7
10. **Dropkick Murphys** The Gang's All Here



Abba's Björn Ulvaeus

THE BILLBOARD INTERVIEW

It might not have been "cool" or "hip" to admit to liking Abba in an age when album-oriented rock artists ruled. A quarter-century after Sweden's frosty foursome started, time has vindicated Abba-lovers the world over, as the group's legacy goes on and on and on.

BY FRED BRONSON

LONDON—The four members of Abba were already well-known individually in Sweden before they came together as a group. Agnetha Fältskog and Anni-Frid Lyngstad had successful solo careers, while Björn Ulvaeus was in a popular folk group called the Hootenanny Singers and Benny Andersson was in a pop group known as the Hep Stars.

One fateful day, the tour buses for the Hootenanny Singers and the Hep Stars were traveling down the same road and the groups stopped to meet each other for the first time. They got together that night for a party after their respective gigs, marking the first time that Ulvaeus and Andersson sat down and talked with each other. Before their groups broke up, Ulvaeus and Andersson became romantically involved with Fältskog and Lyngstad, respectively.


Björn Ulvaeus

The foursome formed a cabaret act that was fairly disastrous, but Benny and Björn wrote a pop song called "Hej Gamla Man," which was the lone highlight of the act. They decided to focus on being a pop group, which soon took the name Abba, with each member loaning their first initial to the group's name.

With influences as diverse as the Beach Boys, Phil Spector, the Kingston Trio and skiffle music, Abba captivated audiences with tightly produced pop arias sporting beautiful harmonies. It might not have been "cool" or "hip" to admit to liking Abba in an age when album-oriented rock artists ruled, but time has provided vindication to Abba-lovers who, with the release of Erasure's "Abba-esque" EP in 1992, were finally given permission to come out of the closet about their deep and unyielding devotion to the Swedish quartet.

Twenty-five years after their breakthrough with "Waterloo," a greatest-hits collection titled "Abba Gold" continues to sell 1 million copies per year and has reached the amazing figure of 13 million albums sold worldwide.

We met with Björn Ulvaeus in the cozy library of a West End hotel in London to discuss Abba's silver anniversary. Ulvaeus had just come from a rehearsal of "Mamma Mia!," a musical based on the songs of Ulvaeus and Andersson. The show will open at the Prince Edward Theatre on April 6—the 25th anniversary, to the day, of the group's career-launching victory with "Waterloo" at the Eurovision Song Contest.

Continued on page 24



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THE WINNERS TAKE IT ALL
Abba Atop The Charts

The following list of Abba's top 20 hits in the U.S. was compiled by Chart Beat columnist Fred Bronson based on a point system developed for his book, "Billboard's Hottest Hot 100 Hits." All 20 of the singles on this chart were issued on the Atlantic label in the States. "Dancing Queen" may have been the quartet's only American No. 1, but "Take A Chance On Me" racked up more points and thus is Abba's most successful hit on the Hot 100.

1. TAKE A CHANCE ON ME, **1978**
2. DANCING QUEEN, **1977**
3. THE WINNER TAKES IT ALL, **1981**
4. WATERLOO, **1974**
5. FERNANDO, **1976**
6. DOES YOUR MOTHER KNOW, **1979**
7. KNOWING ME, KNOWING YOU, **1977**
8. THE NAME OF THE GAME, **1978**
9. S.O.S., **1975**
10. I DO, I DO, I DO, I DO, I DO, **1976**
11. WHEN ALL IS SAID AND DONE, **1982**
12. HONEY, HONEY, **1974**
13. CHIQUITITA, **1980**
14. MAMMA MIA, **1976**
15. SUPER TROUPER, **1981**
16. MONEY, MONEY, MONEY, **1977**
17. THE VISITORS, **1982**
18. ANGELEYES, **1979**
19. ON AND ON AND ON, **1981**
20. VOULEZ-VOUS, **1979**



Super Troupers: from left, Björn Ulvaeus, Agnetha Fältskog, Anni-Frid "Frida" Lyngstad, Benny Andersson.

Catalog Is The Name Of The Game



Universal/PolyGram will continue to mine the Abba catalog in 1999. A limited edition of "Abba Gold," the disc that has already sold 13 million units worldwide and continues to sell over a million copies per year, was issued March 29. Digitally remastered in 24-bit from the original multitracks, it features the signatures of the four members on the jewel case and new liner notes by Abba historian Carl Magnus Palm. This edition will only be available through the end of 1999. A contemporary edition of a singles box issued in 1984 by Epic Records in the U.K. will be re-released by Polydor U.K. on April 5. It's a 29 CD-single package, featuring all of the original U.K. A and B sides, with a bonus disc of "Waterloo" in Swedish, according to Jackie Stansfield, senior international product manager of Universal/PolyGram International. Packaged in a tin box, the pressing is limited to 20,000 copies. ■

BJÖRN ULVAEUS: THE BILLBOARD INTERVIEW

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You surprised me at MIDEM this year when you referred to yourself as "an ex-pop star." For many people, Abba is still part of the present, even though the group hasn't been together for 17 years. How much of Abba is part of your past, and how much is part of your present?

Right now, a lot is present. Before I started working on "Mamma Mia!," there were many other things that were "present," so Abba was something of the past, although one is reminded of it all the time. The fact that people are still interested after 25 years is flabbergasting; it's not real.

It's very similar to "Star Trek." After three years on TV, the series was cancelled, and that was the end of it. But the fans wouldn't let go, and it was only through their persistence that tha films were made, as well as three other series. Instead of disappearing, it became a billion-dollar franchise. Would we have had this Abba revival for the last seven years if it hadn't been for the fans?



No, I don't think so. They're extremely important and loyal, and have been for such a long time. And I suppose there are new ones coming in all the time. I'm grateful to them.

Let's go back to a time when there were no Abba fans. When you were growing up, did you watch the Eurovision Song Contest?

It wasn't that important to me. I remember certain songs, like "Puppet On A String." They were really good songs in the beginning; people took an effort.

Your first Eurovision experience pre-dates "Waterloo" by two years. You entered the Swedish Melodifestivalen with "Better To Have Loved," a song written for Lena Andersson.

She was huge in Sweden at the time. We were working in Polar Music's office from 9 to 5 as songwriters and producers. She was to enter Eurovision and had to have a song, so we wrote one. We wanted to break outside the borders of Sweden. That was one of the first attempts. The only launching pad that really existed for us was Eurovision, because to send songs out was hopeless. No one ever paid any attention.

She didn't win that Swedish heat, but you entered the following year as songwriters and artists on "Ring Ring." And that song wasn't chosen by the judges in Sweden to go to Eurovision.

There was an uproar in the papers from people writing in, "How can you choose the wrong song?" It was so evident, and "Ring Ring" became a huge hit and the other one just a minor hit.

Continued on page 26



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Words On Music

Jorgen Larsen, chairman and CEO of Universal Music International, is now, by a twist of fate, united with the band that he helped launch on its way to global stardom. As managing director of CBS Sweden from 1972 to 1978, he was asked permission in early 1974 for one of the company's solo artists, Agnetha Fältskog, to join the fledgling Abba. "We reached some token financial arrangement," recalls the ever-understated Larsen.

But his involvement went beyond that. As a favor, Larsen also participated in placing the single "Waterloo" in major markets and asked colleagues at the CBS U.K. company to consider it.

"Two months later, the band won the Eurovision song contest," recalls Larsen. "Everyone can remember where they were when that happened, like they can remember where they were when JFK was shot. I was at a hotel in Gloucestershire, taking some time off."

Larsen's participation led to a long-term relationship with the British label. "The band was with CBS in the U.K. since then and, of course, they sold millions of records," he says, "and their involvement remained until the deal with PolyGram."

Following PolyGram's 1998 merger with Universal, the Abba catalog has become one of the jewels in the crown of the new company's back repertoire.

"It's such a household name, it's like a brand in its own right," says Larsen. "It's a fine body of work. We can mix and match [it in] almost any combination, and one is almost assured an incredible commercial success." **—Dominic Pride**

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In the history of Abba, the name of the late **Stig Anderson** is unavoidable. The band's manager, publisher, co-writer and mentor, he is credited with being the behind-the-scenes force that drove Abba's global success.

Stig or "Stikkan" Anderson, as he was known, formed publishing company Sweden Music and Polar Records, which, between them, looked after rights to much of the Abba catalog. Anderson sold the two companies to PolyGram in 1990. When he died in September 1997, he was still working with PolyGram, remastering Abba's catalog.

In 1994, he gave an interview to Billboard in which he said he believed the band's visual image and its distribution was central to Abba's global success. "The base is the song. It has always been," said Anderson. "The talent must be there. Then there's the hard work to market it. The marketing has changed through the years, but the image is now just as essential as the record to get the 20-plus audience.

"I was really the first one to think of this. Back in '74, when we had 'Waterloo' and we won the [Eurovision] Song Contest, I started to film. In those days, we had 16 mm film, and we sent it all over the world."

The idea was a novelty, recalled Anderson: "People asked me what I was doing. I said, 'I'm sending film to people so they can see the act in Chile, Japan or Australia. Our people in Japan could take it to the TV station and show it.'" It was this innovation that contributed to global success, Anderson maintained. "That was how it started in a big way with Abba in Australia. All of a sudden, when you could actually see the act, we were No. 1. That's why we had a film for every single since the beginning. We couldn't travel to all these countries, so we sent a film to 60 different countries, and it was shown everywhere. This was very important for Abba." **—D.P.**

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"We're happy to announce that we were wrong. We were 11 million albums wrong. When [Polydor U.K. special projects manager] Chris Griffin and I were putting together 'Abba Gold,' we tried to estimate how much we were going to sell. First, we said 1 million, but we stretched it to 2 million—which we believed was a very high estimate. It's now reached 13 million copies sold, a very delicate mistake! It still moves 1 to 2 million copies a year, so it's not over yet."

—Ingemar Bergman, managing director, Sweden Music

• • • • • • •

"Viewed in a historical perspective, Abba is one of the 10 greatest pop bands in the entire world. Every week, we're still getting requests from all over the world from concert promoters who ask about reunion concerts. We went to Waterloo the day after their [Eurovision Song Contest] victory, after an invitation from the mayor there. Waterloo's a small town, and, when we came, the streets were filled with people. I thought, 'This has to end up in a catastrophe.' It ended up in total chaos, and we had to take the car and drive from there. It was a very short visit to Waterloo."

—Thomas Johansson, founder and managing director of EMA Telstar, which promoted Abba's worldwide tours

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"I first heard about Abba in late 1972 at CBS Records, when they were known as Björn, Benny, Agnetha & Anni-Frid and I was manager of international A&R for CBS.

"Stig Anderson, their manager, had known me because of my former band, the Zombies, for whom he was Scandinavian sub-publisher. He sent me a tape of them singing 'Ring Ring' in Swedish, which I loved. I played it for Dick Asher, then MD of CBS Records U.K., who thought I was nuts to want to sign a Swedish band, until I told him they could sing in six languages!

"So, I signed them (my very first signing!) to a singles deal for a £500 advance against 10% royalty, and released 'Ring, Ring.' It barely scraped the bottom of the chart. I was distraught.

"Then, a few months later, an excited Stig arrived with a new tape of Sweden's entry to the Eurovision Song Contest: 'Waterloo' by the newly named Abba. All of us at CBS were knocked out and fully expected it to be a smash, whether or not it won. Of course, the rest is history.

"But then, in a very sweet gesture, Björn asked me to go to Stockholm to remix 'Ring Ring' with him and Benny and spend the weekend with them, Agnetha and Anni-Frid on their private island. It was idyllic, especially being woken up and served breakfast in bed by Anni-Frid!

"Congratulations and best wishes to Abba and the late Stig for their great, and greatly deserved, success!"

—Paul Atkinson, VP, catalog A&R, Capitol Records

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"Abba's records remain masterpieces. Even after all these years, they're as fresh as ever. Their songwriting and productions are in a class by themselves. I have had the pleasure of meeting Abba several times, and I will always cherish the memories." **—Neil Sedaka**

BJÖRN ULVAEUS: THE BILLBOARD INTERVIEW

Continued from page 24

What was the winning song called?

The straight translation into English would be "Your Breasts Are Like Nesting Swallows."

After not being chosen to represent Sweden at Eurovision two years in a row, you weren't discouraged?

No. We had tremendous self-confidence because of the huge hit we had with "Ring Ring" all over Scandinavia and Holland and Belgium. And we weren't discouraged, because we knew they were going to change the jury system.

Instead of "experts," Sweden asked a jury made up of the public to choose the entry for 1974. And you had to choose between two songs to enter, "Hasta Mañana" and "Waterloo."

It might sound ludicrous today, but then it was quite a hard decision to make. "Hasta Mañana" was a solo for Agnetha and a good tune, more in the Eurovision vein than "Waterloo," but we chose "Waterloo" because it was much more fun to perform. It was riskier. We took a chance, knowing it was going to be different from all the others. It could have been "Hasta Mañana," and this would never have happened. It would never have won.

Were you certain that "Waterloo" was going to win?

We were not in any way feeling like favorites. That's how it seems now to everyone, but being there—Olivia



Newton-John, for heaven's sake! And I think Mouth & MacNeal had a huge hit before.

Most people think of Eurovision as a three-hour television show, but it's actually a week-long event that includes rehearsals, press conferences and parties. What do you remember most about that week in Brighton, England?

We changed into our stage outfits at the hotel, and a bus came to take us to the arena. I was overweight and couldn't sit down because my trousers would split. And then there was some kind of mistake when we won and were going on stage as writers first. Stig [Anderson] and Benny [Andersson] managed to get up there, but this guard said to me, "No, it's for the writers." "But I am one!" "No, no, in that outfit? Writers don't look like that."

You remained in the U.K. the day after your victory.

Everyone else left immediately. We stayed on at the hotel for one day, just talking about what might happen now. Planning and thinking, trying to realize that we were in that situation all of a sudden. The world was opened to us. You can imagine—you go to Brighton, and you are this band which is very well-known in Sweden but not outside. And bam! One night, and it all opens up. And, if you have something to deliver after that, it is a launching pad. Nothing was like it.

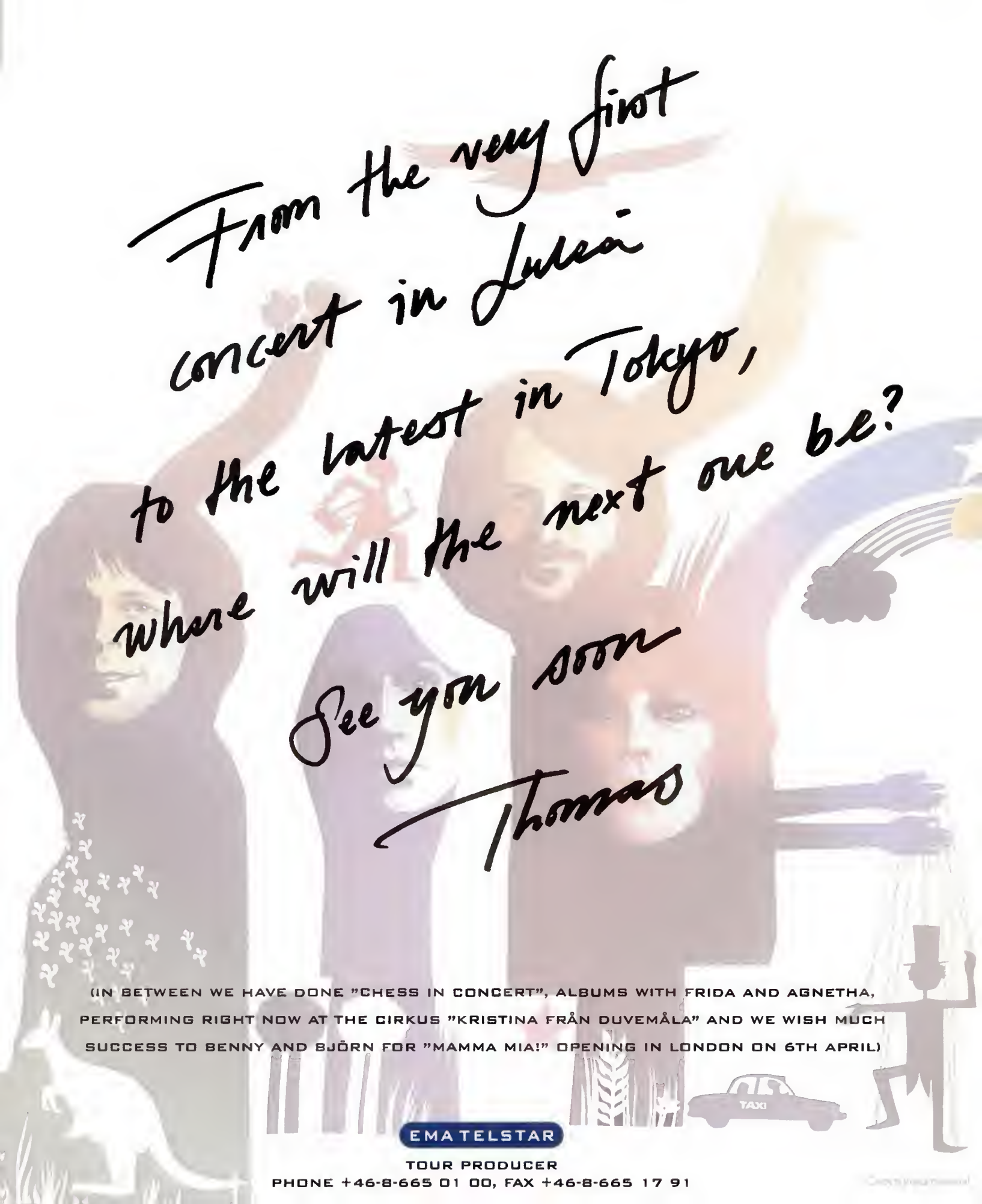
How soon after Eurovision was the single of "Waterloo" issued?

Stig prepared the release of the record. They shipped them the day after, not just in the U.K., but everywhere.

You were signed to different labels in different countries—Epic in the U.K. and Atlantic in the U.S., for example. Was this by design?

That was Stig's idea, again. He said this label is better in

Continued on page 28



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Boasting a score of 27 Abba songs written by Benny Andersson and Björn Ulvaeus, the production has been attracting interest from all over the world and is expected to be one of the West End's most popular attractions this summer.

BY FRED BRONSON



LONDON—Composers of theatrical musicals strive to have audiences walk out of their shows humming the score. It's going to be a little bit different with "Mamma Mia!," opening April 6 at the Prince Edward Theatre in London's West End.

The audience is going to walk *into* the theater humming the songs, because they're already going to know them. Boasting a score of 27 Abba songs written by Benny Andersson and Björn Ulvaeus, "Mamma Mia!" has been attracting interest from all over the world during its rehearsals and is expected to be one of the West End's most popular attractions this summer.

The idea for "Mamma Mia!" began with Judy Craymer, a television-production executive involved with "Chess," who wanted to do a TV program based on Abba songs. Ulvaeus gave his blessing and suggested she find someone to write the story, but he and Andersson weren't planning to be involved.

MOTHER-AND-DAUGHTER REUNION

Craymer met with various writers who came up with different ideas. "People wanted animals in it, and it was going to be a panto at one point," says Ulvaeus, referring to the British pantomime tradition. "Then, about two years ago, I was with my wife and daughters in London to see 'Grease.' Walking through the West End, I thought it would be great to have a show here again, because there's such an atmosphere. When I saw 'Grease,' it wasn't very good that night, but people loved the hits. A story and hits. And suddenly, I could see what potential a show like 'Mamma Mia!' could have. That's when I got involved."

Dramatist Catherine Johnson had a two-hour meeting with Craymer, and, as she stood to go, an idea popped into Johnson's head about a mother-and-daughter story where the daughter was getting married. Johnson wrote an eight-page treatment indicating where the songs might go, and her idea became "Mamma Mia!"

Having worked in a record store in Bristol in the late '70s, Johnson was familiar with Abba's hits. "But I didn't know the back catalog," she explains. "It was an organic process, looking at the lyrics, knowing it was going to be a two-generational theme. That meant we could use some of the more poppy, upbeat songs for the younger generation and the ones that are about disappointment and heartbreak for the older generation."

Johnson realized that the songs were stories in themselves. "We haven't taken liberties; we didn't have to twist the songs around," she says. "There are some we've used in a very unusual way that makes perfect sense. It's being bold with the songs and not thinking of them as being sung by two female vocalists, but thinking who *could* sing this. Once you free yourself up, there are all kinds of possibilities. They will sound fantastic. They will sound like Abba."

Ulvaeus explains why: "I asked [Abba engineer] Michael B. Tretow to use the original tapes, and I gave them to our Swedish arranger, and he transcribed everything. So, in rehearsals, it sounded right immediately. By playing the tracks at a very high level, the actors can hear exactly what we did, and they sing like that. The foundation for this was to do it as it was."

NO CLUNKINESS

Hits like "Dancing Queen" and "Knowing Me, Knowing You" will be accompanied by lesser-known tracks like "Our Last Summer" and one Abba song that has never been released in its complete form, "Just Like That."

"There's one very well-known song that didn't work at all, which may turn up at some point during the evening in some context," Johnson reveals. "That's 'Waterloo.' It's very difficult to make that work in the story without it being a clunky moment."

A cast album featuring lead actors Siobahn McCarthy, Lisa Stokke and Andrew Langtree (the latter two are graduates of Paul McCartney's Liverpool Institute For Performing Arts making their West End debuts) will be recorded during the summer for an October release on Polydor. ■

BJÖRN ULVAEUS: THE BILLBOARD INTERVIEW

Continued from page 26

this country, that label is better in that territory, so we went with that.

"Waterloo" made the top 10 on the Billboard Hot 100, which was unusual for a Eurovision Song Contest winner. Did the U.S. success surprise you?

Not really. Any record that has that kind of success in Europe, the Americans were bound to be curious about. So it got played a lot. It was more rock 'n' roll than schlager.

There was no avalanche of hits after "Waterloo." What happened?

It was a very difficult period. The obvious song to release was "Honey Honey," which had been covered [by Sweet Dreams in the U.K.]. But we thought we should release something that was more rock 'n' roll. "So Long" was more in the vein of Sweet and Mud and all those groups. That was a mistake. But everyone had decided we were a one-hit wonder because we came from Eurovision. And, with very few exceptions, they *are* one-hit wonders. So that helped, especially in the U.K., to hold us back. We didn't have anything really good on that first album to release [as a single]. We tried a remix of "Ring Ring," but everything failed. So it was back to writing. And we did every television show in the U.K. that we could; we worked really hard. We went back to write and be better, not thinking "hits." It was the same attitude we always had: be as good as possible, treating every song as though it could be a single, never knowingly recording "B" tracks.

It would have been easy for your label in the U.K. to give up on you.

Yes. All of a sudden, it wasn't a Rolls Royce when they picked us up at the airport. That was a clue! It was an uphill struggle. I still remember thinking to myself, "Maybe that's all it was." I don't remember that with fondness. But then "S.O.S." took us back. It was not No. 1, but top five. With "Mamma Mia," it started in Australia, and everywhere else.

You went on to have nine No. 1 hits in the U.K., but, in the U.S., "Dancing Queen" was your only No. 1. Did the U.S. market feel like a struggle for you?

We always felt like we'd give them three days and they wanted three months. We didn't want to travel that much. It was easy to go to Hamburg and do television and then go home. But America, they wanted us to tour. If you look at other groups that made it in America at that time, there's not one that didn't spend months and months in the States, either playing or going to radio stations. We were not prepared to do that. We said, "OK, so we're not big in America. We don't care. We don't want to go." Having a child was a big factor, too.

What were the most outstanding moments during the time Abba was a group?

We never met any politicians of the sort of stature you would have thought. But there were great personal moments. I can remember, to this day, the great kick Benny and I had out of writing "The Winner Takes It All," when we wrote the melody. I had a great kick out of "Super Trouper" when we heard it played back.

What do you think of Abba's popularity today?

The '70s were bound to become nostalgia, as all other decades have. Usually, when there's a nostalgic wave like that, the ones who were in the forefront become the standard-bearers. I think they get more attention than the others who had one or two hits. Other than that, I don't know. It's up to others to decide why, I think.

The resurgence of interest in Abba can be traced to Erasure's "Abba-esque" EP in 1992.

We were immensely flattered. And they didn't try to copy us at all; they did it their way, which was very good. I totally enjoyed it.

Are you surprised the resurgence has gone on for seven years now?

I'm completely surprised. When we took that "break" [in 1982], I thought that was that. Forget about it, it's not going to mean anything more in my life. That was stupid, of course, but that's the way I felt. We were on to this musical and new and different things, but Abba was something people would forget. So you can imagine my surprise when it wasn't quite like that. I don't know if it has anything to do with the fact we never made any kind of comeback. I don't think there's any other group with that degree of success that hasn't had a comeback.

The pressure must be incredible, and not just from the fans. I'm sure people have offered you a lot of money to come back for a day, a night, an album. What do you say to them?

We've had ridiculous offers for just one television show. We just say no. If we were to come back—which is not

Continued on page 32

BJÖRN AGAIN

Björn Again would like to congratulate ABBA on the 25th anniversary of winning the 1974 Eurovision Song Contest with 'Waterloo' and say "Thank you for the music!"

Björn Again — the number one ABBA tribute show in the world and one of the most successful entertainment concepts — are currently celebrating one of their own milestones - their 10th Anniversary since their first show in Melbourne in 1989. Career highlights include:



- Over 1500 live shows in major venues, rock festivals, universities, colleges, ballrooms, arenas and stadiums in over 40 countries worldwide
- Over 40 performances at top rock festivals worldwide
- 3 sellouts at the Royal Albert Hall, London
- Spice Girls Support UK Stadium Tour incl Wembley Stadium Sept '98
- Hong Kong hand-over June '97
- 100's of corporate shows incl IBM, Sony, Microsoft, Saab, Volvo, Warner Bros., golf tournaments, awards ceremonies, casinos and grand prix events etc.
- Top 25 UK hit with "A Little Respect" Nov '92
- Members of the audience have included rock stars, movie stars and other famous celebrities including Tom Jones, Nirvana, U2, Def Leppard, Robert Plant, Fergie (Duchess or York), The Spice Girls, Metallica, Catatonia, Toto, Simply Red and Robbie Williams etc.

"Maybe the most entertaining band in the world today" - **Time Out New York,'97**
"If ABBA ever reformed they wouldn't be as much fun as Björn Again" - **Q Magazine UK**
"Fabulously Flawless" - **Rolling Stone USA, '97**
"Fans had better make the most of Björn Again because that's the closest they are going to get to seeing ABBA. Long may it continue because ABBA will never reform!" - **Benny Andersson of ABBA, Feb '99**
"ABBA-solutely brilliant" - **Evening Press, Dublin**
"Phenomenal" - **Stage and Television, UK**
"The best of luck. Anyone who looks like me ought to have a successful career!" - **Björn Ulvaeus of ABBA, Sweden '90**

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ABBA® 25th anniversary

Eurovision:

In '74, The Song Contest Met Its "Waterloo"

Little did Marcel Baison of France know what he was starting. Inspired by the success of Italy's San Remo song festival, Baison came up with the idea for a song competition that would bring the nations of Europe closer together in the first decade after World War II.

Produced by the then-new European Broadcasting Union, the first Eurovision Song Contest had only seven countries competing when it took place May 24, 1956, in Lugano, Switzerland. More than 40 years later, the annual contest draws a television audience of 300 million viewers from all over Europe, and more than 30 countries, including many from Eastern Europe, are eligible to compete.

In its four-decade history, Eurovision has yielded a number of worldwide hits. The most successful group to ever come out of the contest is Abba, who parlayed its 1974 win with "Waterloo" into global success.

FIRST "VOLARE," THEN "WATERLOO"

"At that time, it was the one and only vehicle to reach outside Sweden," explains Björn Ulvaeus. "Because there was no way anyone in England or America would listen to anything coming from this obscure country. You could send them your tapes, knowing they threw them away immediately. So the only chance was to enter Eurovision with a song, and that had such an impact in Europe at that time."

Other well-known names have also competed. Celine Dion, Julio Iglesias, Nana Mouskouri, Olivia Newton-John and Cliff Richard have all been Eurovision contestants. Of those five, only Dion has won the competiüon. She was a 19-year-old unknown when her 1988 entry for Switzerland, "Ne Partez Pas Sans Moi," beat the U.K. entry by one point in a cliffhanging vote.

A song doesn't have to win the Eurovision Song Contest to be an international hit. In 1958, Italy's Domenico Modungo placed third with "Nel Blu Dipinto Di Blu," which came to be known as "Volare." Nine years later, Vicki Leandros represented Luxembourg with "L'Amour Est Bleu." It placed fourth, but was more successful when recorded as an instrumental by Paul Mauriat under the title "Love Is Blue." And, in 1996, Australian singer Gina G went to bat for the U.K. with "Ooh Aah...Just A Little Bit." The juries voted it eighth, but the public had its own say. The single topped the British chart and became the most successful British entry in Hot 100 history, peaking at No. 12 in the U.S.

TRANSSEXUAL VAMP

The modernization of Eurovision can be traced to the U.K.'s 1995 entry, suggests *Tip Sheet* publisher Jonathan King, who oversees the Great British Song Contest as the music executive for the BBC. Britain sent a melodic rap song by Love City Groove in '95. Since then, there has been a boy band from Hungary, a rapper from Denmark, a neo-modern dance act from Iceland and a transsexual singer from Israel who has become an icon in the international gay community.

Eurovision has become more contemporary in other ways, too. The system of small juries in each country deciding the outcome has gone by the wayside; the winner is determined by televoting, with people all over Europe having five minutes to cast their vote by telephone. And the 1999 contest will be the first in 25 years to have a "free language" rule, where countries can enter songs in any language they wish. It will be the first time since Abba won by singing "Waterloo" in English that entrants can opt for this choice.

The 1999 contest will be held in Jerusalem on May 29, following the tradition where the winning country becomes host the following year. This year promises to be another contemporary competition, with a teen trio from Malta, a boy band from Israel and a 17-year-old female singer from Austria among those looking for an entry to the world stage.

—F.B.

"Abba's contribution to popular music is more than just a cataiog ol outstanding songs and performances on record. They were the first in the rock-music era to show that a worldwide impact upon contemporary music does not have to originate from the United States or Great Britain. Their great hit songs sound even better now than they did when they were first popuiar; the theatrical works that Björn and Benny have subsequently produced have more than matched up to the phenomenal standards they establiished in their Abba days."

—Tim Rice




ABBA
TWENTYFIVE
THANK YOU FOR THE MUSIC FROM ALL YOUR FRIENDS AT UNIVERSAL MUSIC INTERNATIONAL
UNIVERSAL
UNIVERSAL MUSIC INTERNATIONAL

Continued from page 28

ABBA® 25th anniversary

going to happen—the motivation has to be something completely different from money. It has to be the feeling that we have something to give.

Meanwhile, you and Benny are about to have your third musical open. That's if you don't count "Abbacadabra!," which played at the Lyric Hammersmith in London during the Christmas 1983 season.

Alain Boublil, who wrote [the musicals] "Les Miserables" and "Miss Saigon," was our publisher in France. He was one of the people we trusted when choosing singles. We'd send out [songs] to three or four key people around the world, and he was one. "Abbacadabra!" was his idea. It was originally done in France. We didn't have anything to do with it. We just said, "O.K., you can, do it."

So he took your songs and wrote new French lyrics to fit the story.

And then Cameron Mackintosh got interested and wanted an English version. The lyrics were by Don Black, and Elaine Paige was in it. I never saw it.

Did having your songs performed in a stage musical like "Abbacadabra!" inspire "Chess" in any way?

No. Our interest in drama with music had started much earlier than that. We talked about it as early as 1975, 1976. We talked about not only writing a song that is three or four minutes, but something that is within a context where you have to adapt to a dramatic flow. Our first attempt was a tour we made at the end of the '70s, in which we had mini-musicals called "The Girl With Golden Hair" and "Thank You For The Music." It was a very loose little story. We discussed [writing a musical] more in 1981, when we weren't having as much fun in the studio anymore; we were really running out of energy. We said, "Let's do something else for a while." Benny and I went off to write a musical, and the girls did their solo albums. It was never the intention that we should stop forever.

The musical turned out to be "Chess," written with Tim Rice. Were you and Benny theatergoers?



No, and not really musical fans, either. It's very strange, isn't it? We liked the old classics like "My Fair Lady" and "West Side Story," but it was Tim and Andrew [Lloyd Webber] who really kicked our interest, because what they did was so different and exciting.

When did you first get the idea to do your next musical, "Kristina Fran Duvemala"?

At the end of the '80s, we decided to write a new musical. We wanted a really strong story, which wasn't the case with "Chess." We said, "When the English write musicals, they search their literature, so why shouldn't we search ours?" Vilhelm Moberg is one of our most famous authors, so we decided on that one although it was very dangerous because he's close to God and you don't mess about with his stuff. We got the rights immediately because his children thought it was a brilliant idea. It opened in 1995 in Malmö [Sweden].

The novel is about Swedish immigrants coming to America, and you decided to write it in Swedish.

That was a big decision. But, since that was the novel we decided on, it was clear we'd be silly to try and write it in English. But I'm currently translating it. As soon as "Mamma Mia!" is out of the way, I will start again in earnest. I'm 20 to 25 minutes into it; the show runs under four hours.

Do you have a target date for opening "Kristina" in the U.S.?

We are working with the idea of starting it in Minneapolis and then taking it to Broadway. It's still playing in Stockholm. We'll finish in June, then it will have played to over 1 million Swedish people—one-ninth of the population.

And now your next musical, "Mamma Mia!," opens in London's West End on April 6. It just happens to be 25 years to the day after you won the Eurovision Song Contest with "Waterloo." Who planned to open the show on your silver anniversary?

How am I going to explain this to people? It is coincidence. We decided on that date, and then, a couple weeks after, someone said, "But that's..." and it was a complete shock to me. I did not know! But it is an omen, isn't it? ■

Abba tribute comments were compiled by Billboard international music editor **Dominic Pride**, Scandinavian bureau chief **Kai Lofthus**, contributing editor **Paul Sexton** and contributor **Debbie Galante Block**.

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Congratulations! to ABBA on your 25th anniversary

good to have been with you all the way

here's to a successful run with Mamma Mia

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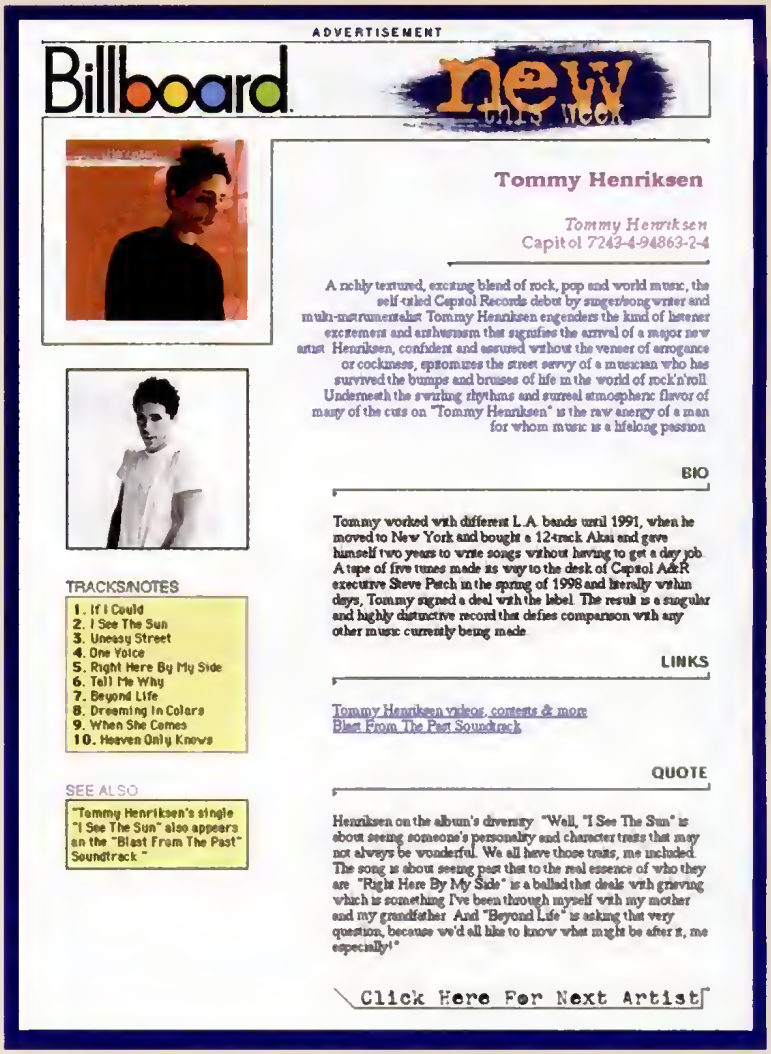
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ALBUMS

EDITED BY PAUL VERNA

POP

▶ **B*WITCHED**
PRODUCER: Ray "Madman" Hedges
Epic 69751
This girl group from Ireland, which has publicly stated it wants to cater to the demographic that's too *young* to listen to Spice Girls, delivers with an album that has "teeny-bopper" written all over it. The predictably cute and bubbly act has already scored with the lead single, "C'est La Vie," and could easily follow suit with other sparkling tunes, including "Rev It Up," which features an animated bassline; the ballad "To You I Belong"; and the effervescent "Rollercoaster." On the other side of the spectrum are such silly moments as "Let's Go (The B*Witched Jig)" and the Spice Girls rip-off "Freak Out." Another page from the book that brought you 'N Sync, the Backstreet Boys, Britney Spears, Joey McIntire, et al.

LACH
Blang!
PRODUCER: Richard Barone
Fortified 1B03
With a distinctive Bob Dylan-meets-Fred Schneider singing voice and an endearing blend of punk songwriting style and jangly acoustic guitar, Lach is essentially synonymous with the obscure anti-folk genre. Here, the lyrics ache with self-conscious hilarity and post-adolescent longing ("Kiss Loves You"), while the structure and instrumentation (harmonica, horns, bongos, and Hammond organ) suggest a more mature musical context. Punky violin is the most triumphant and catchy addition ("Sometimes The Songs"), while the seething "Coffee Black" and "Ungrateful" are fueled by speedy energy. Lach's scratchy, conversational schtick grates on the nerves after too many listens, recalling Blotto rather than the Violent Femmes. But in moderation, this is a wholly enjoyable voyage into a strange and brilliant musical mind. Contact: 212-780-9083.

COUNTRY

▶ **LORRIE MORGAN**
My Heart
PRODUCER: Csaba Petocz
BNA 07863-67763
While still very much her own woman, Lorrie Morgan is as close as any contemporary country female singer to approaching the masterful tough-but-with-a-teardrop voice of the late Tammy Wynette. With new producer Csaba Petocz adding a directness to her sound, Morgan tackles some big and tragic themes here. Leslie Satcher's "Between Midnight And Tomorrow" is a kick-ass weeper with a touch of greatness. The emotional duet with Sammy Kershaw on the lush "Maybe Not Tonight" (produced by song co-writer Keith Stegall) finds her on the road to country divadom. Kim Richey's "Here I Go Again" and the Robert John "Mutt" Lange/Bryan Adams song "The Only Thing That Looks Good On Me Is You" let Morgan keep her pop chops working. And "On This Bed" by husband Jon Randall turns a bed into a place for wrestling with the cosmic issues of love and eternity.

LILA McCANN
Something In The Air
PRODUCER: Mark Spiro
Asylum 62355
With only her second album, Lila McCann serves notice that she's in this business for the long haul. With a rapidly maturing voice and delivery, growing skills as a writer, keen song sense, and obvious country sensibility, McCann is displaying the attributes that have worked so well for female country stars before her. In a musical genre with a strong history of wise-beyond-their-years female singers, the high school junior deftly balances the fine line between country and pop and delivers a strong set of solid songs. She and producer Mark Spiro concentrate on songs that flirt with serious love but are more often than not about the first bloom of innocent love, as in "When You Walked In My Life," "Crush," "Hit By Love," or the title cut. She's got plenty of time for the rest later.

SPOTLIGHT



TINA ARENA
In Deep
PRODUCERS: Mick Jones, David Tyson, Walter Afanasieff, Jim Steinman
Epic 69339
What will it take to break this tantalizing pop singer/songwriter in the U.S.? So far, U.S. radio has not rewarded Australia's biggest-selling female artist in history with substantial airplay—a baffling enigma—but the pieces are in place on this stunning set, which follows 1996's "Don't Ask" album. Tina Arena has called upon a slew of heavyweights—Diane Warren, Walter Afanasieff, and Jim Steinman—and the result is a solid challenge to reigning diva Celine Dion. There are the hair-raising ballad romps "Sixteen Years" and "No Shame," the beautiful love song and international smash "Burn," and a killer update of Foreigner's "I Want To Know What Love Is" (produced by writer Mick Jones, who also provides backing vocals). In addition, "In Deep" includes the sweeping first single, "If I Was A River," from Warren, and "I Want To Spend My Lifetime Loving You," a duet with Marc Anthony and a top 10 hit in Europe. Anyone who has ever embraced pop music at its best should latch onto this radiant collection. Arena has glorious pipes, a charismatic presence, and the songwriting savvy of a lifelong hitmaker.

SPOTLIGHT



VARIOUS ARTISTS
Elton John & Tim Rice's Aida
PRODUCERS: various
Rocket/Island 314 524 628
A superstar extravaganza that only Sir Elton John—and "Lion King" collaborator Tim Rice—could muster, "Aida" is the album inspired by the stage show of the same name. Not a cast album per se, this version of "Aida" differs somewhat from what theater audiences have heard in Atlanta. (The show is scheduled to open in Chicago this fall and New York next year.) But the songs—all of which feature John's music and Rice's lyrics—remain the same. Participants include John, Sting, Tina Turner, Spice Girls, Boyz II Men, Shania Twain, Lenny Kravitz, James Taylor, Kelly Price, Dru Hill, and "Aida" stage stars Heather Headley and Sherie Scott. John duets with LeAnn Rimes (on the top 40 hit "Written In The Stars"), Janet Jackson ("I Know The Truth"), Lulu ("The Messenger"), and Headley and Scott. For the most part, the songs are well-suited to their interpreters, especially in the case of Spice Girls ("My Strongest Suit"), Turner ("Easy As Life"), and Sting (the reggae-flavored "Another Pyramid," featuring Sly & Robbie). With the hitmaking power of the featured stars and a clutch of powerful, radio-friendly songs, "Aida" is certain to make an impact on the charts.

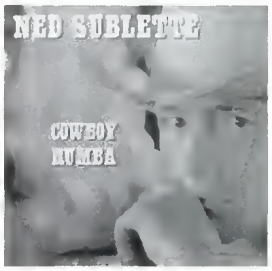
RAP

▶ **GINUWINE**
100% Ginuwine
PRODUCERS: various
550 Music 69598
Breaking from the played-out disaffection of Teddy Riley's new jack swing, the Washington, D.C., crooner's sophomore set improves on the template for romantic hip-hop/soul antics established by his 1996 platinum debut, "Ginuwine The Bachelor." That old-school love is echoed and made even more persuasive, according to today's hardcore standards, by mostly Timbaland-produced, emotionally wrought tracks constructed from stacks of thick, dramatic chords, lush background harmonies, and banging hip-hop beats. Despite the abdominal six-pack, this tenor's strength is not in vocal muscle but sensitive and sultry interpretation, and his gift for articulating the ambiguities of the man/woman thing with apparently autobiographical candor. "Same Ol' G," from the "Dr. Dolittle" soundtrack, and the lead single, "What's So Different?," are just two of this set's prime booty-knocking highlights. Where others lapse into dull misogyny or over-the-top theatrics, Ginuwine courts his love-object status with an engaging mix of vulnerability, aching passion, and a touch of self-deflating humor.

VITAL REISSUES®

SHEENA EASTON
No Sound But A Heart
PRODUCERS: Phil Ramone, David Leonard, Keith Diamond, Narada Michael Walden
One Way 9986725
U.S. fans of '80s chart mainstay Sheena Easton missed out on this 1987 album when label wranglings with EMI prevented its release in the States. While it was available in Japan and Canada (where it went gold) as an import, a new deal made by One Way with EMI not only brings it to the U.S., at last, but allows for the eventual rerelease of each of Easton's seven EMI albums, including previously vinyl-only B-sides and soundtrack selections. Highlights of this highly pleasing project—the last before she joined MCA and revamped her fresh-faced image into funky dance diva à la "The Lover In Me"—include The Artist Formerly Known As Prince-penned harmonic melodrama "Eternity," emotion-rippling signature ballad "Still Willing To Try," and jazzy "No Ordinary Love," as well as four bonus B-side/soundtrack songs that will make followers froth with glee. Also includes "The Last To Know," a song recorded by Celine Dion on her first English album four years later. Meanwhile, the career of the L.A.-based Easton is still kicking, with a consistent flow of tour dates across the U.S. and a new MCA-Japan album, "Home," in stores there March 23. Contact: 518-489-3288.

SPOTLIGHT



NED SUBLETTE
Cowboy Rumba
PRODUCERS: Ned Sublette, Ramón Orlando
Palm Pictures 2020
Sometimes, an identity crisis is the best thing that can happen to a man. Ned Sublette should know. A Texan who grew up in Louisiana, Texas, and New Mexico—and learned Spanish as a child—Sublette couldn't decide whether to be a cowboy troubadour, a musicologist, a New York avant-rocker, a label owner, a songwriter, a classical guitarist, or a Cuban music entrepreneur, so he decided to be all of the above, and then some. Appropriately titled "Cowboy Rumba," his latest outing distills those two strains in his musical essence. Although on paper it might sound contrived, on record, Sublette turns out impassioned and convincing versions of such staples as "Ghost Riders In The Sky" and Buddy Holly's "Not Fade Away" in collaboration with the likes of Dominican producer/arranger Ramón Orlando, Puerto Rican *cuatro* virtuoso Yomo Toro, and Cuban bands NG La Banda and Los Muñequitos De Matanzas. The rest of the tracks are Sublette originals, some of them peppered by his quirky, bilingual banter. An improbable but highly entertaining project.

JAZZ

BILL BRUFORD'S EARTHWORKS
A Part, And Yet Apart
PRODUCER: Bill Bruford
Discipline Global Mobile 9905
Revered by rock fans for his intricate percussion work with Yes and King Crimson, drummer Bill Bruford has always paid more than a passing nod to jazz. It is no surprise, therefore, that Bruford has spent the past decade splitting his time between art rock excursions and his jazz band, Earthworks. For this outing, Bruford eschews his trademark electronic percussion for something more organic—a pleasant, primarily acoustic, quartet record. Bruford's stellar drumming is as impressive as ever, as he effortlessly weaves his complex rhythms in and out of the music, sitting busy figures comfortably within the band's bebop and fusion-laced framework. Rock fans will have plenty to marvel at, while jazz fans can enjoy a solid, thoughtful jazz group with more than a hint of artful adventurousness. Contact: 323-937-3194.

LATIN

▶ **CAROLINA SABINO**
La Puerta Azul
PRODUCERS: Mauricio Kreimer, Robert Taylor
Sonelux/Sony 83000
This pretty 21-year-old actress from Colombia, who is scheduled to perform a showcase April 20 at Billboard's 10th annual International Latin Music Conference, comes up with a solid label debut replete with hooky love songs propelled by smart pop/rock arrangements and her pleasant, slightly airy mezzo. Now starring in a soap opera that has hit big in Puerto Rico—a key market in the U.S. Latino music sector—Carolina Sabino has a solid chance to make noise at radio with a chugging leadoff single of wistful romantic notions, "Cuento De Domingo." Other singles prospects include the atmospheric, midtempo rock lament "Sola Edad," and "Como Me Duele," a tristful recount of lost love embellished with dramatic strings and stylish backing vocals.

CLASSICAL

★ **MAHLER: SYMPHONY NO. 8**
London Symphony Orchestra; BBC Chorus; Jascha Horenstein, conductor
PRODUCER: Ivor Walsworth
BBC Legends 4001
Of all Mahler's symphonies, the Eighth (the 100-minute "Symphony Of A Thousand") is the one that requires a leap of faith for even his staunchest admirers. But this historic performance—pirated for years and issued officially here for the first time, in the initial installment of the "BBC Legends" series—has been coveted as a prime example of the transcendent Mahler experience. Led by soulful veteran Jascha Horenstein, the London Symphony and vocalists galore shook London's Royal Albert Hall to its foundations in 1959 with this premiere U.K. performance. The remastered version of the early stereo recording helps impart a convincing immediacy to the work's charged sprawl, and a fascinating 20-minute interview with Horenstein appears as a bonus. The first of the "BBC Legends" includes Sviatoslav Richter in Schubert, Rudolf Kempe in Brahms, and Constantin Silvestri in Tchaikovsky, among several great sets. Racked in the U.S. by Koch.

GOSPEL

▶ **HELEN BAYLOR**
Live
PRODUCER: Bill Maxwell
Verity 43124
Helen Baylor's latest in her six-album, decade-long career is the shining gem in a jewel-encrusted crown. She continues to combine all the fervor and commitment of serious, get-down, Sunday-morning church with creative instincts and vocal chops that commandingly run the gamut from contemporary R&B and soulful pop to jazz and traditional gospel. Standouts are many on this multi-format masterwork. The oft-done Rich Mullins classic "Awesome God" is given the ride of its life, as Baylor and producer Bill Maxwell continue to draw from a deep well of imagination and inspiration. Baylor hits straight on the heart with the hymn "Great Is Thy Faithfulness," featuring a brilliant solo and jazzy touch from renowned bassist Abraham Laboriel. Longtime fans will be thrilled to hear Baylor better than ever. The uninitiated could find no better place to begin.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ DRU HILL You Are Everything (4:09)
PRODUCERS: Sisqo, Outch
WRITER: not listed
PUBLISHERS: Da Ish Entertainment, ASCAP; Sony/ATV Songs LLC/Music Everyone Cares, BMI
Island 80072 (CD promo)
The second single from Dru Hill's sophomore album, "Enter The Dru," is predictably satisfying, with the act's typically gritty, rough-riding vocals taking their place at center stage. Man, it seems like these guys could potentially make the alphabet song worthy of note. Even so, Dru Hill is on the verge of becoming its own cliché, becoming less distinctive and more repetitive. Must every love song contain the words "I'm sorry"? And we could do without the borrowed opening line from Silk's 1993 hit "Lose Control." We're still betting that these guys have the mettle to take it all the way, but perhaps it's time for a little self-exam. Maybe group member Woody's departure will mean a fresh, new direction for this overtly talented crew.

★ TEXAS In Our Lifetime (4:06)
PRODUCER: Johnny Mac
WRITERS: McElhone, Spiteri
PUBLISHER: EMI Publishing Ltd.
Universal 1480 (CD promo)
One of the more inexplicable mysteries of life is why this British band of infinite talent has not been embraced by U.S. programmers. Its previous album, "White On Blonde," scored five top 10 hits overseas, including two No. 1s. Now, with the first cut from its forthcoming album—"The Hush," due here May 18—it's time to change history with "In Our Lifetime," a joy-ridden midtempo kicker that beautifully displays the Glasgow, Scotland-rooted band's signature brand of blue-eyed soul. Topped with unique Asian flavorings amid a full-bodied hotbed of clever production elements, this is vintage Texas: at once intelligent, aptly melodic, and as catchy as your first favorite song. Then there are the vocals of Sharlene Spiteri, which are husky without being gritty and are as unique to her as this band is to the hearts of much of the European continent. Ladies and gentlemen, there are no excuses here. This beautifully constructed pop/modern song is not only a hit but an immediate reaction record, sure to ignite this well-deserving, world-class band like a match to well-aged kindling.

BOYZONE No Matter What (4:36)
PRODUCERS: Jim Steinman, Andrew Lloyd Webber, Nigel Wright
WRITERS: A.L. Webber, J. Steinman
PUBLISHER: not listed
Mercury 469 (cassette single)
Is there room for just one more photogenic boy group? Sure, why not. This quintet displays all the necessary elements on this lovely ballad—co-penned by theater legend Andrew Lloyd Webber—starting with an impassioned blend of soulful lead vocals and soft, almost pillowy harmonies. The real clincher is the lyric's us-against-the-world tone, which will have teenage romantics empathizing and getting teary-eyed. This all sits very well against producer/co-writer Jim Steinman's appropriately dramatic arrangement, which could prove equally accessible to young and mature (read: AC) audiences. Taken from the act's recent album, "Where We Belong."

SHOOTER Life's A Bitch (3:30)
PRODUCERS: Luciana Caporaso, Patrick Kelly, David Thompson
WRITERS: L. Caporaso, P. Kelly, D. Thompson
PUBLISHER: EMI Music
REMIXER: Chris Lord-Alge
C2 Records/Columbia 41868 (CD promo)
Newcomer Shooter is actually Luciana Caporaso, a female solo artist cruising down the same highway as Natalie Imbruglia. "Life's A Bitch" is a radio-friendly, guitar-derived popper (particularly on the Chris Lord-Alge mix) with enough clever lyrical turns, background cutie effects, and a catchy chorus to stir potential interest at top 40. But whether it's truly memorable enough to break through the pack is a question only programmers can answer.

DAVID BURRILL Jump The Rump (7:11)
PRODUCER: David Burrill
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Guiseppe D., David Burrill
EmPower 9864 (CD single)
This sometime adult-film star has been gradually building a recording career for several years now, and he's finally cooked up the jam that could spark serious crossover radio interest. Despite its goofy title, "Jump The Rump" is an appealing, fairly credible Miami-bass ditty, replete with icy-cool synth loops, spine-crawling beat rolls, and a clever interpolation of "Take Your Time" by the S.O.S. Band. For a spicy, more uptempo vibe, investigate Guiseppe D.'s thumpy disco remix, which has the perfect balance of old-school percussion and '90s-style techno noise. Proof that you can never predict the source of the next potential smash.

R & B

▶ WILLIE MAX I'm Not Your Girlfriend (2:52)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Motown (CD promo)
Much like the members of 702 and Destiny's Child, the three sisters in Willie Max are blessed with smooth voices that blend together like icing on cake. The lead singer's Janet Jackson-esque purring works quite well with this bass-heavy track. The members of Willie Max don't deviate much from the current all-girl-trio formula— catchy lyrics, tight harmonies, and a dance-worthy track—but they don't really have to, now do they? For right now, it's a lot of fun—and a must for R&B radio.

PEABO BRYSON Did You Ever Know (4:11)
PRODUCER: Peabo Bryson
WRITERS: P. Bryson, R. Troupe
PUBLISHERS: PBRN Music, ASCAP; Cowhead Music, ASCAP
Private Music 99-09 (CD promo)
One of R&B/AC's purest voices is back with a self-penned/produced tune that glows like candlelight. Bryson's ever-silky vocals profess everlasting love on this optimistic signature ballad that will remind adult R&B audiences of hits like "Can You Stop The Rain" and "A Whole New World" with Regina Belle. Indeed, what a beautiful voice this artist possesses. The one down note here is the production, which at times comes across as dated and demo-like. It's disappointing, because the mix is barren to the point of taking away from Bryson's magnetic pipes. Is it too late for a glossier remix? From the upcoming "Unconditional Love," due April 24.

COUNTRY

▶ TRAVIS TRITT Start The Car (3:32)
PRODUCERS: Billy Joe Walker Jr., Travis Tritt
WRITER: J. Cole
PUBLISHERS: EMI Blackwood Music/Coleision Music, BMI
Warner Bros. PRO-CD-9718-R (CD promo)
Tritt puts it in drive with reckless abandonment, careering enthusiastically into the bluesy country/rock side of his musical personality on this terrific record from rock/pop artist Jude Cole. (In fact, it was a single for him several years ago.) There's so much here to enjoy. This single is an aural feast, from the insinuating guitar work and enthralling gospel-tinged background vocals to Tritt's gritty, wailing tour de force performance. Tritt's last few singles have failed to crack the top 20, but instead of playing it safe with a sweet love ballad or lightweight good-ol'-boy barroom anthem, he's delivering meaty goods with this fiery, passionate, country/rock tune. It may be a bit too in-your-face for programmers used to being spoon-fed vanilla pablum, but here's hoping Tritt's risk-taking will be rewarded by country radio programmers not afraid of the genre's outlaw roots.

▶ DEANA CARTER Angels Working Overtime (3:58)
PRODUCERS: Deana Carter, Chris Farren
WRITERS: M. Oulaney, M. Lunn
PUBLISHERS: Michaelhouse Music/Ensign Music/Music Corp./Lunnmusic, ASCAP
Capitol 12388 (CD promo)
After a string of hit singles, including such chart-toppers as "Strawberry Wine" and "How Do I Get There," Carter's last single—the adventurous and intriguing "You Still Shake Me"—didn't find favor with country radio, peaking at No. 36. But she's rebounding swiftly and effectively with this unusual story song about a girl who has "angels working overtime." It's a solid number, and Carter's performance exudes that sweet ethereal quality that is consistently appealing. The production is effective, except for some sound effects that are more annoyingly distracting that complementary. All in all, it's one of those records with a "triumph over adversity" theme that should find a wide audieoce.

★ MARY CHAPIN CARPENTER Almost Home (3:39)
PRODUCERS: Mary Chapin Carpenter, Blake Chancey
WRITERS: M.C. Carpenter, B. Nielsen Chapman, A. Roboff
PUBLISHERS: Why Walk Music/Almo Music Corp./BNC Songs/Arwa Music, ASCAP
Columbia CSK 42001 (CO promo)
With the exception of charting last December with Randy Scruggs on "It's Only Love" from his "Crown Of Jewels" album, Carpenter has been absent from Billboard's Hot Country Singles & Tracks chart since May 1997, when she peaked at No. 64 with "The Better To Dream Of You" from her album "A Place In The World." This fine single is the first release from her upcoming album, "Party Doll And Other Favorites." Carpenter penned the tune with Beth Nielsen Chapman and Annie Roboff (responsible for Faith Hill's "This Kiss"), and it's a vibrant musical outing that could signal a return to prominence for this talented singer/songwriter. Carpenter's evocative vocals infuse any song with passion and integrity, and she's particularly effective on this poignant lyric. She co-produced the outing with Blake Chancey, and the production lets the song breathe and soar in a way that makes it a most affecting anthem. "Almost Home" should have country radio saying "welcome home" to Carpenter.

NEW & NOTEWORTHY

BILLIE She Wants You (3:18)
PRODUCERS: Jim Marr, Wendy Page
WRITERS: T. Laws, P. Sheyne
PUBLISHERS: PolyGram International/Hit & Run, ASCAP
REMIXERS: Steve Chavez, Charles Chavez, Ian Levine
Virgin America 13660 (CD promo)
Fresh-faced 16-year-old ingénue Billie Paul Piper has just arrived stateside, following three No. 1 singles in the U.K.—including this one—and a platinum album, "Honey To The B," to be dropped here in May. Yes, the bubbly, carefree "She Wants You" is reminiscent of the girlish innocence of American songbird Britney Spears in terms of vocals and bouncy musical styling, though Billie possesses a little more grit in her voice. Any station with a penchant for the current hot youth movement will find this a perfect playmate for 'N Sync, Spice Girls, 98°, and the like. Plain and simple, this spirit-filled pop number evokes a sunny-day feel—this is a no-brainer. Also available on the CD promo are a disco mix and the slightly toughened Cibola mix. A first-spin winner.

HEATHER MYLES Love Me A Little Bit Longer (3:23)
PRODUCERS: Michael Dumas, Heather Myles
WRITER: H. Myles
PUBLISHER: Myles D'Music/Happy Valley Music, BMI
Rounder CD PR 1133P (CD promo)
For those who like their country music authentically country—infused with integrity and delivered with an earthy intensity—Heather Myles is the real deal. The Southern California native has a distinctive voice. Listening to her, you can almost smell the smoke from the honky-tonks and hear the crunch of gravel under bus wheels. She's been described as a female Dwight Yoakam, but even that lofty praise doesn't do justice to her musical gifts. This single is from her Rounder album "Highways & Honky Tonks," and lest anyone be scared off by her traditional reputation, this single should be very palatable to mainstream country radio. The lyric is about trying to rekindle love amid the hectic pace of everyday life, which many people will readily relate to. Myles' performance is totally engaging, and the production is fresh and inventive. This record is a winner that deserves attention.

JAZZ

NILS PETTER MOLVAER Ligotage (6:22)
PRODUCERS: N. Molvaer, Manfred Eicher
WRITER: N. Molvaer
PUBLISHER: N. Molvaer/ECM Verlag
ECM 78118-28560 (CD EP)
"Ligotage" is a fresh recording by Norwegian new-jazz trumpeter Nils Petter Molvaer, issued as a follow-up to his excellent 1998 ECM debut album, "Khmer." Indebted to the slo-mo aesthetics of ambient provocateur Jon Hassell and energized by the avant-Euro club scene, "Ligotage" surrounds Molvaer's sibilant horn with haunting atmospherics and the subtle sinew of his ace electric band. The EP includes a Mother Nature's Cloud/Shower Show remix of a previous single, "Song Of Sand," as well as the lyrical "Khmer" track "On Stream." Ideal for progressive college and public outlets, this is jazz with no fear of the digital age.

GOSPEL

▶ LEE WILLIAMS & THE SPIRITUAL QC'S I've Learned To Lean (6:05)
PRODUCER: George Dean
WRITER: L. Williams
PUBLISHER: Jamarje Music, BMI
MCG MCGP-01 (CD promo)
For years a popular act throughout the Southeast, Lee Williams & the Spiritual QC's released their first major-label album in January. This cut has spread across gospel radio like a raging brush fire. Re-edited and even more radio-ready, the new version should provide all the impetus needed to propel this driving gospel-rocker full-speed on the top 10 trajectory it's already riding. Sizzling vocals wear the gospel-quartet tradition as a badge of honor, while a relentless, rocking rhythm section burns like a locomotive, throttle wide-open. Six minutes of solid smoke. Distributed by Navarre; contact 770-821-5433.

DANCE

▶ GERALDINE HUNT & PRINCE QUICK MIX Can't Fake The Feeling (6:44)
PRODUCER: Prince Quick Mix
WRITERS: K.Y. Dyson, G. Hunt
PUBLISHERS: Memory Lane, BMI, Hygroton, PROCAN
REMIXER: Prince Quick Mix
Twisted America 55540 (12-inch single)
Hunt's 1981 dancefloor classic gets a nifty '90s makeover by underground club kingpin Prince Quick Mix, who injects a nice bit of deep-house flavor into the jam without obliterating its retro-disco charm. Hunt's spanking-new performance of the song crackles with a lot more sass and an edge that can only come from living life. PQM, meanwhile, proves once and for all that he has the potential for a career far beyond the narrow-cast dubs that he's now revered for. Simply put, this man has an intriguing pop touch that needs to be further developed. A mouthwatering preview into PQM's forthcoming debut disc, "Speak!"

AC

▶ LARRY STEWART Still In Love (3:57)
PRODUCER: not listed
WRITERS: L. Stewart, T.L. James
PUBLISHERS: Careers-BMG/Padpop/Still Working for the Man/Songs of PolyGram International, BMI
Windham Hill 9903 (CD promo)
Restless Heart lead singer Stewart moves away from the safety of his country roots for a bold dive into pop waters. "Still In Love" is a lovely, instantly endearing pop ballad that could evolve into a multi-format smash given the right dose of promotional TLC. Stewart's voice has developed a subtle rasp that gives his material an earthy, empathetic texture. He delivers a performance here that's dripping with dewy-eyed romance, and he's complemented by wonderfully dramatic piano lines and sweet orchestral flourishes. A fine preview into the forthcoming disc "Learning To Breathe" that will open at AC radio before conquering the rest of the world.

ROCK

CREE SUMMER Revelation Sunshine (3:52)
PRODUCER: Lenny Kravitz
WRITERS: C.S. Francks, G. Bell
PUBLISHER: Naheo Neepin Music/MSFLP, BMI
Work 41891 (CD promo)
The influence of producer Lenny Kravitz helps this track glow with a professionalism and bohemian charm it might otherwise lack. Cree Summer—yes, Lisa Bonet's friend on "A Different World" and the voice of Angelica on "Rugrats"—wraps her notably Alanis-like vocal cords around the song's rambling structure of acoustic guitars, purring organs, and subtle drum loops with an almost-psychedelic air. The lyrics assist in tie-dyeing the song's scenery, with the catchy chorus hinging on the lyric "Out of my mind/Into yours" and a whirring mellotron adding to the trip. But this is a '90s pop song, after all, and the track never gets weird or leaves the artist's grasp, making for an accessible number with Seal-like depth. We've heard all the elements before, but this particular amalgam, like spring, is fresh and new.

SHELBY STARNER Don't Let Them (no timing listed)
PRODUCER: Craig Street
WRITER: S. Starner
PUBLISHER: Tiger Pearl Music, ASCAP
Warner Bros. 9595 (CD promo)
Newcomer Shelby Starner's folky, self-penned mantra to the strength of a woman certainly demonstrates the singer/songwriter's passion for other women in the field. Her trembly vocal persona conjures images of Cyndi Lauper, Fiona Apple, or even Donna Lewis, while the structure of the song is a dead ringer for any of Jewel's B-sides. Melodically and instrumentally, this is straightforward lo-fi, which works OK, but it's hardly adding anything that we haven't already heard from the healthy crop of innovative female artists inundating rock and top 40 airwaves.

RAP

JA RULE Holla Holla (3:51)
PRODUCERS: Tai, Irv Gotti
WRITERS: J. Atkins, T. Green, I. Lorenzo
PUBLISHER: not listed
Def Jam 31212 (CD promo)
The first single from Ja Rule's upcoming debut album, "Venni, Vetti, Vecci," is a fashionable head-nodder that dares you not to react. Yes, his voice sounds a little like that of labelmate DMX. But Ja will rule the airwaves because this track's beats—courtesy of Tai and Irv Gotti—are simply sublime. And the hook is so darn catchy that even if you fail to find immediate favor with the song itself, you'll have the words "holla holla" in the back of your mind all day long. This is the track hip-hop fans would make if they were rappers. Programmers should be sure to put it in heavy rotation. Your listeners will love you for it.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor,** Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Dylan Siegler** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

ROY ORBISON: THE ANTHOLOGY
Kultur/White Star Video
55 minutes, $19.95
This retrospective on the towering presence and influence of the great Roy Orbison includes remembrances and anecdotes from a host of current music tastemakers, including Bono, the Bee Gees, Robert Plant, k.d. lang, and producer Don Was. While it lacks commentary from Orbison himself, the video makes up for it with performance footage and videoclips from 13 songs. All the best-known bits are here, including "Oh, Pretty Woman," "It's Over," "Only The Lonely," "You Got It," and other well-known Orbison classics. What makes this video a standout is the selection of clips, which span every stage of his career. For example, there's an early solo version of "Crying" as well as a more recent rendition Orbison performed with k.d. lang. "The Anthology" is timed for release to coincide with what would have been Orbison's 63rd birthday in April. Contact: 800-458-5887.

WALK AROUND THE BLOCK WITH BARNEY
Lynck Studios
50 minutes, $14.95
Getting to know the people and places in your neighborhood is the centerpiece of the newest Barney video, one of the best to date. When a disheartened delivery woman winds up with a heap of packages with lists of contents but no address labels, Barney and the kids volunteer to figure out where the boxes belong and deliver them to their rightful owners. Their journey takes them to the bakery, the barbershop, the grocery store, the flower shop, and other friendly places about town, where they sing songs and learn about the kinds of products and services offered. The tape includes a host of colorful backdrops and also packs several safety messages about crossing the street and other everyday occurrences.

ENTER THE YO-YO ZONE: X-TREME YO-YO
Similar Entertainment
52 minutes, $12.95
The concept of extreme yo-yoing might seem a bit far-fetched to those who think of the bouncy plastic disc as merely a child's toy. But for the twentysomethings featured in this video, their lives and lifestyles reflect a passion for the yo-yo that few others have achieved. Packed with eye-popping feats and dripping with endorsements for trick yo-yo manufacturer ProYo, the tape is a journey into the yo-yo fast lane. Tricks abound in fast and furious fashion, followed by an in-depth explanation complete with slow-motion clips. Peppering the proceedings are colorful pop quizzes that test viewers' yo-yo knowledge about such matters as when the first commercial yo-yo debuted and the oldest toy in the world. The footage is backed by a killer soundtrack from a handful of indie acts, including Roxy Saint, Gina Schock, and Plastic 17.

THE BATTLE FOR MIDWAY
National Geographic Home Video/Warner Home Video
85 minutes, $19.98
History buffs who still have not had their fill of World War II fodder this season will soak up this documentary about one of the war's most notorious battles. Rather than provide a linear summary of the Midway conflict, the tape focuses on the recent deep-sea mission undertaken by Titanic discoverer Dr. Robert Ballard to locate the remains of the USS Yorktown and four Japanese carriers. The exact whereabouts of the ships had been a mystery for more than 50 years, primarily because eyewitness accounts during the heat of battle were conflicting and proved unreliable. Narrator Peter Coyote augments footage of the Ballard exploration by filling in historical blanks about the battle, tying current findings to the haunting past.

THE DEAD SEA SCROLLS
Goldhil Home Media
55 minutes, $19.95
Hidden away in a cave in what is now Jordan sometime between 2 B.C. and 70 A.D., the Dead Sea Scrolls were discovered in 1947 by a Bedouin shepherd. It was undeniably one of the greatest archaeological finds of the 20th century and also sparked one of the most heated, and continuing, debates about the history of Christianity and its links to Judaism. The meaning of the scrolls is discussed in this tape, which presents the opinions of scholars who tell us about various ancient peoples and religious practices. While all believe the scrolls serve as a link between the Old and New Testaments, the experts are sharply divided about the translations of the documents and some of the conventional conclusions that have been deduced from them. Contact: 800-250-8760.

CATDOG: TOGETHER FOREVER
Paramount Home Video
57 minutes, $12.95
Talk about an odd couple! Packing a similar comedic punch as acerbic chuckler "Ren & Stimpy," this animated Nickelodeon series about a cat and dog who are, literally, connected at the hip comes to video for the first time. Both "Together Forever" and its companion "CatDog Vs. The Greasers" contain five cartoons straight from the TV show, plus one bonus short. "Together Forever" serves as an excellent introduction to the unlikely siblings and the all-important "CatDog" premise of whether a sloppy, impulsive canine and cunning, finicky feline can inhabit the same body without driving each other completely mad. Episodes include "Dog Gone," "Flea Or Die," and "CatDog's End."

RAPMANIA: THE ROOTS OF RAP
Real Entertainment
58 minutes, $14.99
The bicoastal party staged in 1990 to celebrate 15 years of rap music was one for the record books in terms of both the depth and breadth of the artists it attracted. Filmed at New York's Apollo Theater and the Palace in Los Angeles and hosted by Doctor Dre and Ed Lover with Fab Five Freddie, the event brought together more than 40 seasoned acts and then rising stars, who each performed one song for partyers on jam-packed dancefloors. The A-list includes the Sugarhill Gang, Def Jef, Young M.C., LL Cool J, Tone Lōc, Ice-T, Run-D.M.C., and Kool Moe Dee—some more eloquent than others, all incredibly pumped to be there. Real Entertainment is releasing a single "Rapmania" tape containing highlights, as well as a three-tape boxed set that documents the event in full.

ENTER*ACTIVE

BY BRETT ATWOOD

SILENT HILL
Konami
Sony PlayStation
The recent commercial success of Capcom's "Resident Evil" and its sequel "Resident Evil 2" has brought new life to the horror adventure genre, and Konami's first stab at the genre is a real winner. This psychological thriller begins as main character Harry Mason and his daughter crash their car while avoiding a young girl who is wandering in the road. Mason awakens from the crash to discover that his daughter has disappeared. Players wander through the city of Silent Hill in search of the missing child, but the quest is hampered by attacks from several possessed creatures that lurk within the dark shadows surrounding the city. Adolescents will adore the abundance of blood and gore, but the real thrill is in what players don't see onscreen. Mind-altering music and creepy camera angles playfully hint at what might suddenly pop out at gamers. This nerve-racking stylistic approach makes "Silent Hill" stand out from the crowded pack of horror games entering the market. It is being released on the heels of the company's other critically acclaimed adventure game, "Metal Gear Solid," and Konami is quickly establishing a solid reputation among adventure gamers.

EVERQUEST
989 Studios
PC CD-ROM
The most anticipated (and delayed) online game of the year has finally arrived. The multi-player 3D adventure "Everquest" was worth the wait, as it offers a significant advancement in graphics and technical expectations for online gaming. Those who meet the hefty minimum hardware requirements (3D accelerator-equipped Pentium 166 with at least 32 megabytes RAM) will be rewarded with an unparalleled adventure that will keep many phone lines tied up for hours. Gamers start off in the safety of a specially designed basic tutorial. But anxious players who bypass the tutorial and dive deep into the game may find themselves overwhelmed by the sheer amount of onscreen options and activity. Once you're connected to the Internet, the real game begins. Hundreds of other players inhabit this virtual gaming world, which contains multiple quests. Players can join forces to form their own guilds or go it alone. The game is launching in about 12 cities and has 70 game zones to explore, and it is expected to expand in the near future. The first month of play is free, but then users must pay $9.89 per month to keep connected to the online community. This is one of the best games of the year, and the ever-changing nature of "Everquest" is likely to give it long legs at retail.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

SELECTED STORIES
By Jeffrey Archer
Read by Martin Jarvis
HarperAudio
6 hours (unabridged), $25
ISBN 0-694-52056-X
Veteran actor/narrator Martin Jarvis is superb as he reads these clever, compelling short stories from master Jeffrey Archer. The best stories here involve people trying to outsmart each other, such as an adulterous husband who believes he has committed the perfect murder; a chess master who gambles on a game with a beautiful woman; a pompous twit who tries to prove that the president of a wine club is a fraud; and two lifelong friends who become inexplicably involved in a very nasty and very public argument. But there are also other, less twisted tales to listen to, including "Christina Rosenthal," a poignant tale of a doomed romance; and "Old Love," about a couple who show their deep affection by constant bickering. Jarvis' dry, ironic voice is perfectly suited to Archer's style, and he's particularly skilled at creating voices that allow the listener to really "see" the characters he portrays.

STEAL AWAY
By Katharine Clark
Read by Mary Beth Quillin-Gregor and J. Charles
Nova Audiobooks (an imprint of Brilliance Corp.)
3 hours (abridged), $17.95
ISBN 1-56740-813-3
This tale of a child's abduction moves at a brisk pace to a satisfying conclusion. Nine-year-old David is riding his bike home from school when a stranger in a van tells him that his parents have been killed and that he's in danger. David enters the van only after the stranger reveals the secret password that David's mother Rachel uses. Meanwhile his distraught parents notify the police, who are unhelpful. But the parents begin to piece together clues on their own to solve the mystery. Quillin-Gregor reads the sections relating to Rachel's experiences, and Charles reads the portions about what David is going through. Both narrators do a good job, although there was no need to use more than one narrator, since the entire book is in the third person. In addition, both are called upon to voice both male and female characters in their respective sections of the text.

IN PRINT

AMY BEACH, PASSIONATE VICTORIAN: THE LIFE AND WORK OF AN AMERICAN COMPOSER
By Adrienne Fried Block
Oxford University Press
448 pages; $45

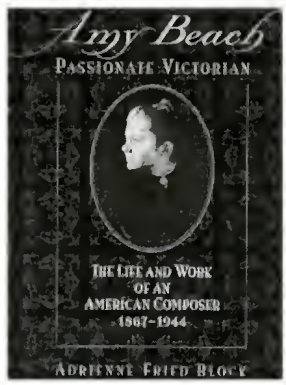
Even though Amy Beach (1867-1944) was one of the better-known American classical composers of her day, her life's work has long been overshadowed not only by the output of her European contemporaries but also by the work of such New England peers as Arthur Foote and Edward MacDowell.

Up to now, several theories have been offered to account for this lack of attention. Gender bias is a common explanation for Beach's scant recognition; her inopportune timing as a Romantic during the waxing of modernism is another. That her compositions are just plain inferior to those of her counterparts is also an unfortunate contention.

Musicologist/historian Adrienne Fried Block helps put the debate to rest in her fastidious new biography of the composer, "Amy Beach, Passionate Victorian: The Life And Work Of An American Composer." Rather than making excuses for Beach's absence from the history books, Block reverently and explicitly writes the composer in, giving her credit that is long overdue.

Born in New Hampshire and reared in Boston, Beach came of age amid the Victorian mores that kept most women in corsets and confined to the parlor. While her male counterparts were studying overseas alongside German masters, Beach was playing piano recitals in her hometown.

Block expounds upon the circumstances—namely outright gender discrimination—that impeded the composer's early ascent. In doing so, she sidesteps the potholes of both revisionism and sloganeering, as well as underlines the importance of Beach's New England milieu to the development of her Impressionist art.



Beach's emergence as a pianist and her life as a composer are meticulously researched and set down by the author, from the reviews of Beach's earliest public performance (at age 7) to the jewels she left behind in her will. But perhaps the biography's most resonant section is "Beach The Modernist?," in which Block illuminates Beach's tentative steps toward the avant-garde. In light of the obstacles the composer overcame to create even the conservative music she did, the achievement of her incipient experimentation takes on added luster.

While "Amy Beach, Passionate Victorian" is not a light read and will interest music scholars most, the accessibly worded score analyses and extensive photo plates help cushion the ride for the lay reader. And neophytes and connoisseurs alike might find the reading experience more compelling if done to the sonic accompaniment of Beach's shimmering solo piano music, recently traversed by Joanne Polk in a three-disc series on the Arabesque label.

DYLAN SIEGLER

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Warner Bros. Puts High Priority On Eric Benét's 2nd Set

BY DAVID NATHAN

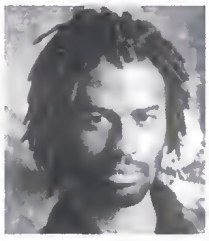
LOS ANGELES—The high anticipation at radio and retail for Eric Benét's all-important sophomore album—bolstered by the success of the first single, a cover of Toto's "Georgy Porgy" that teams Benét with Faith Evans—suggests that the talented singer/songwriter is geared for a commercial breakthrough.

Set for an April 27 street date, "A Day In The Life" boasts 13 tracks, 11 of which were co-written by Benét; the artist also covers "Dust In The Wind," a 1978 top 10 hit for Kansas. Producers on the album include Wyclef Jean, Somethin' For The People, A Tribe Called Quest's Ali Shaheed Muhammad, Brian A. Morgan, James Poyser, Vikter DuPlaix, Sauce, and longtime Benét associates Demonté Posey and George Nash Jr. Special guests on the album include Tamia, Roy Ayers, and Me'Shell Ndegéocello.

Warner Bros. VP of A&R for urban music Alison Ball-Gabriel, who served as executive producer for "A Day In The Life," notes, "Eric and I talked about his growth level and where he wanted to go with the album. We didn't want to change him, but we wanted this to be an 'in your face' record without taking away from his musical roots. One of the first producers on the record was Ali Shaheed Muhammad, and the three songs he did on Eric really shaped the base of the album. Then we brought in Wyclef to give us a funkier side and Somethin' For The People for a little more of a commercial edge so we could approach radio with some uptempo songs."

Milwaukee native Benét explains his own approach to the project: "I look at this album as a natural continuation of what I did before. I had some ideas floating around, and I started solidifying them and coming up with new ones about a year ago. Most of the songs are based on real-life experiences: I would flip through old notebooks and diaries, and I might see a particular passage that would inspire a lyric." Benét adds that he enjoyed working with collaborators like Jean (who co-penned the track "Loving Your Best Friend" with the artist) and Poyser and DuPlaix, whose credits include projects from Lauryn Hill, Erykah Badu, and the Roots. "I think producers in hip-hop are more willing to explore creatively rather than R&B producers, who have a tendency to be stuck in narrow [musical] confines," he says.

Expanding on the base created with "True To Myself," Benét's 1996 debut for Warner Bros., his sophomore set is a major domestic and international priority for the company, according to label executives. "We started this campaign in early January," says Dwight Bibbs, senior VP of urban promotion and marketing. "In addition to a postcard mailing to radio, retail, and press, we serviced a 12-inch single of 'Georgy Porgy' to record pools, mix shows, and urban rhythm and crossover stations on Jan. 5. We got a great reaction, and by Feb. 9, the radio impact date for the single, there was a lot of momentum building for Eric's new project, especially in key markets such as Atlanta, Chicago, and Cleveland." Bibbs adds that a sampler containing two songs will go to radio during the first week of April. "A Day In The Life" will be serviced to radio April 9 along with a second single, "Spend My Life With You" (featuring Benét and Tamia).



BENÉT

INDUSTRY INTEREST

People at both radio and retail are particularly enthused about Benét. "I've heard the new album, and I think it's going to do even better than his first record with all age groups," notes Eve Erbach, associate manager at Musicland's Oak Brook, Ill., store. "He has a greater vocal confidence and a wonderful style that is smooth and jazzy. His first record did well for us, especially because of tracks like 'Femininity' and 'Let's Stay Together.' We're already getting some requests for the new album, and there's some strong anticipation."

Jay Alan, assistant PD/music director at WGCI Chicago, concurs: "Tracks from Eric's first album did really well for us. 'Georgy Porgy' has been a smash among all demos for us. The combination of Eric and Faith is phenomenal, and even our hardcore hip-hop evening jocks have been demanding it for their shows. The listener response has been great."

Helen Little, operations manager at WUSL Philadelphia, says, "Some of our younger audience is familiar with the song from the hook that MC Lyte used on her [1992] record 'Poor Georgie,' and Eric's single is something we can program all day. There is a whole new generation of people who are now getting into music done with real musicians, and that audience is catching up to where Eric's been musically for years."

Craig Kostich, senior VP of artist development at Warner, says a full campaign is planned for Benét: "The video [directed by Little X] for 'Georgy Porgy' went to BET, MTV, VH1, and the Box on March 15, and it will also be included in a special presentation kit with a marketing planner that we're sending to key retail outlets. The key market retail awareness campaign kicks in on April 23, when WEA and Warner Bros. retail teams will be delivering merchandising [to] emphasis markets Los Angeles, New York, San Francisco, Chicago, and Milwaukee, and then we'll be filling in additional markets once the album is released. We're planning advertising with BET and at selected radio stations and an extensive consumer advertising campaign with four-color full-page ads."

TARGET DEMO

Responding to Benét's appeal to female audiences, Warner will be doing a CD mailing via lists acquired from the publication Hype Hair to black hair salons nationwide. Kostich adds that Benét's release "will be an enhanced CD with a multitude of artist images, lyrics, and a bio."

Of prime importance, Benét will embark on a series of live dates Friday (2) covering San Francisco, L.A., San Diego, Las Vegas, Phoenix, Denver, Houston, New Orleans, and Atlanta. The performer will do an industry showcase April 27 at the Supper Club in New York, according to Bibbs. While additional TV appearances had not been solidified at press time, Benet taped a segment of "Motown Live," featuring five songs, Feb. 24. An air date has yet to be announced.

Paul Penrose, sales representative for Valley Media, expects Benét's upcoming tour to affect advance orders for "A Day In The Life." "So many of today's artists can't perform, but Eric puts on a very powerful show. He has a ton of

(Continued on page 41)

Magic Johnson Adds Music Management Arm; Kelly Price Hits Setback In Lawsuit

This issue's column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

MAGIC JOHNSON SCORES AGAIN: **Earvin "Magic" Johnson** has announced the creation of Magic Johnson Music Management, another division of his ever-growing Magic Johnson Enterprises.

Most people are aware of the Magic Johnson Theaters, but the former basketball superstar has added several arms to his entertainment empire, which includes a film and TV division, Magic Johnson Management (which represents such actors and comedians as **Steve Harvey, Vivica A. Fox,** and **Lisa Raye**), and the record label Magic 32 (Billboard, Oct. 17, 1998).

Magic Johnson Music Management represents **Mase, Kelly Price, Boyz II Men,** and **Tracy Spencer.** Negotiations are in the works to manage several other top R&B acts, according to Johnson.

"I've pulled together several artist managers who have held their own companies and united them all under the Magic Johnson Music Management banner. We brought over **Quadree El-Amin,** who has managed Boyz II Men under Southpaw Management, as well as director of music **Phil Robinson** and **Jeff Dyson** and **Karen Levy.** All have had years of working in music, with major artists such as **Janet Jackson,**" says Johnson.

And by combining people who have experience in artist management with his resources in the entertainment industry, Johnson feels the synergy will be explosive.

"I'm putting together the people who know how to manage with my expansive resources. I add [to the mix] the corporate world and the entertainment contacts. Today, you have to be much more than just a singer. The same for managers. You can't just be one or two guys trying to manage several groups and make all the right connections.

"We're looking at the larger marketing opportunities. Yes, you do have to deal with the labels and take care of that business, but there is also movies, television, and spokesperson opportunities. Artists are so marketable and so popular now. We've already got Mase reading for four or five different parts, and he's never had that before. These are the things that he's always wanted to do and hasn't been given the chance to pursue, until now," adds Johnson.

As an entrepreneur, Johnson says, he feels more fulfilled than ever before. "I can impact and affect people's lives more now than as an athlete. I help to create jobs in the inner-city communities, whether through the movie theaters we build or the businesses we open. Once basketball ended—it was over. The things I do now will carry over for years."

PRICEY DISPUTE: In a follow-up to the **Kelly Price** litigation against her label T-Neck Records and its principal, **Ronald Isley,** a Los Angeles Superior Court judge declined Price's request for a restraining order enjoining T-Neck from asserting any claims to Price's services as a recording artist (**Billboard*Bulletin*, March 22**). In the breach-of-contract suit filed by Price Feb. 22, the singer claimed no contract existed between her, T-Neck, and distributing label Island Records, but a judge found differently. Price's attorney, **Joseph Porter,** says the vocalist will continue to argue her case at trial.

The lawsuit hasn't stopped Price from pursuing other entrepreneurial endeavors. The singer has started her own "full-figured" clothing line, designed for and by large-size women. Price will model the women's wear at the forthcoming fund-raiser "A Salute To African-American Designers."

PRIME-TIME TV: Contemporary gospel artist and Grammy Award winner **Kirk Franklin** takes his Nu Nation tour to TV on Easter Sunday, April 4. The concert, which will also feature **CeCe Winans,** newcomer **Trin-I-Tee 5:7,** and **Crystal Lewis,** will air on BET, Action, and pay-per-view.

The 13th annual Essence Awards take place April 30 in New York. This year, **Lauryn Hill** and Franklin are among the people being honored for their significant contributions to the African-American community. Fox will air the ceremony in mid-June.

DIVA RETURNS: **Cherrelle,** an R&B songstress from the '80s, returns with the album "The Right Time" on Powerhouse Records, in stores April 13. The album features the **Stevie J.**-produced title track and a reunion with **Alexander O'Neal** on the cut "Baby Come To Me," as well as a bass remix of their classic duet "Saturday Love."

Billboard®

APRIL 3, 1999

HOT R&B SINGLES & TRACKS™

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	2	20	10	**WHAT'S IT GONNA BE?! ★** 1 week at No. 1 DELITE (T.SMITH,D.ALLAMBY,A.ROBERSON)	BUSTA RHYMES FEAT. JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	1
2	2	2	93	**HEARTBREAK HOTEL ▲** SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (X) ARISTA 13619 †	2
3	3	3	15	**ALL NIGHT LONG ★** R.LAWRENCE,F.EVANS,S.COMBS (F.EVANS / R.LAWRENCE,S.COMBS,S.CRAWFORD,T.RUSSAW,T.GATHER,G.LINDERWOOD,B.REED)	FAITH EVANS FEATURING PUFF DADDY (C) (D) BAD BOY 79253ARISTA †	2
4	7	7	3	**IF YOU (LOVIN' ME) ★** DELITE,K.DICKERSON (K.DICKERSON,A.ROBERSON,L.BROWDER,D.ALLAMBY)(C) (D) (T) (X) ELEKTRA 64072/EEG †	SILK	4
				◄ Greatest Gainer/Sales ►		
5	27	31	11	**WHEN I CLOSE MY EYES ☆** W.CAMPBELL (W.CAMPBELL,T.SAVAGE)	SHANICE (C) (D) LAFACE 24365/ARISTA †	5
6	4	3	10	**I STILL BELIEVE/PURE IMAGINATION ▲** S.JORDAN,M.MASON (A.ARMATO,B.CANTARELLI,L.BRICUSSE,A.NEWLEY)	MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (C) (D) (M) (T) (V) (X) COLUMBIA 79093 †	3
7	6	8	7	**ND SCRUBS ★** K.BRIGGS (K.BRIGGS,K.BURGESS,T.COTTLE)	TLC (C) (D) LAFACE 24385/ARISTA	6
8	5	2	17	**YDU ★** C.ROLAND (C.ROLAND,J.POWELL)	JESSE POWELL (C) (D) SILAS 55500/MCA †	2
9	8	9	18	**EX-FACTOR** L.HILL (L.HILL,A.BERGMAN,M.BERGMAN,M.HAMLISCH,R.DIGGS,D.COLES,G.GRICE,C.WOODS)	LAURYN HILL (V) RUFFHOUSE ALBUM CUT/COLUMBIA †	7
10	11	10	20	**SWEET LADY** THE CHARACTERS (J.T.AUSTIN,T.TAYLOR,C.FARRAR)	TYRESE RCA ALBUM CUT †	9
11	10	6	23	**FADED PICTURES ★** JOE (J.THOMAS,J.THOMPSON)	CASE & JOE (C) (D) DEF JAM 566494 †	3
12	14	14	11	**YDU GOT ME ☆** THE GRAND NEGAZ (T.TROTTER,A.THOMPSON,J.SCOTT,S.STQRCH,THE ROOTS,E.JEFFERS)	THE ROOTS FEATURING ERYKAH BADU (T) MCA 55539* †	11
13	12	12	12	**I'M NDT READY ★** K.SWEAT,J.LITTLE III (K.SWEAT,J.LITTLE III,W.JONES)	KEITH SWEAT (C) (D) ELEKTRA 64062/EEG †	12
14	13	11	19	**WHEN A WDMAN'S FED UP** R.KELLY (R.KELLY)	R. KELLY JIVE ALBUM CUT †	5
15	9	4	22	**ANGEL DF MINE ▲** R.JERKINS (R.LAWRENCE,T.POTTS)	MONICA (C) (D) ARISTA 13590 †	2
				◄ Greatest Gainer/Airplay ►		
16	20	26	8	**ANYWHERE** D.JONES III (D.JONES,M.KEITH,C.PARKER,M.SCANDRICK,L.MAXWELL,Z.COPELAND, JR.,J.BOYD)	112 FEATURING LIL'Z BAD BOY ALBUM CUT/ARISTA †	16
17	19	21	10	**GEDRGY PORGY** SOMETHING FOR THE PEOPLE (D.F.PAICHI	ERIC BENET FEATURING FAITH EVANS WARNER BROS. ALBUM CUT †	17
18	15	13	30	**IT AIN'T MY FAULT 1 & 2 ★** CRAIG B (SILKK THE SHOCKER MYSTIKAL)	SILKK THE SHOCKER FEATURING MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY †	5
19	23	25	6	**GIRLFRIEND/BDYFRIEND** LIL' MAN (T.RILEY,J.OZIER,C.LOVING,J.ATKINS,E.JEFFRIES)	BLACKSTREET WITH JANET LIL' MAN ALBUM CUT/INTERSCOPE †	19
20	17	16	22	**HARD KNOCK LIFE (GHETTD ANTHEM) ●** MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	JAY-Z (C) (D) (T) ROC-A-FELLA 566977/DEF JAM †	10
21	22	24	8	**NANN ★** RIGHTEOUS FUNK BOOGIE IT A DUGGINS)	TRICK DADDY FEATURING TRINA (C) (D) (T) SLIP-N-SLIDE 247-WARLOCK †	21
22	16	15	27	**NDBDDY'S SUPPDSED TD BE HERE ▲** A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550 †	1
23	21	23	10	**WHAT'S SO DIFFERENT** TIMBALAND (E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	21
24	18	18	8	**MY NAME IS ★** DR.DRE (M.MATHERS,DR.DRE,L.SIFFRE)	EMINEM (T) WEB/AFTERMATH 95040*/INTERSCOPE †	18
25	56	67	7	**DNE MDRE TRY ☆** DENZIL FOSTER,T.MCELROY (G.MICHAEL)	DIVINE (C) (D) PENDULUM 15330/RED ANT †	25
26	28	28	9	**LIFE** R.KELLY (R.KELLY)	K-CI & JOJO ROCK LAND/MCA SOUNDTRACK CUT/INTERSCOPE †	26
27	41	50	3	**MY FAVDRITE GIRL ★** S.JORDAN (S.JORDAN,D.HOLLISTER,T.TUMPIN,M.KINCHENI	DAVE HOLLISTER (C) (D) DEF SQUAD 59019/DREAMWORKS †	27
28	26	27	15	**WATCH FOR THE HOOK ★** ORGANIZED NOIZE,A.PATTON,A.BENJAMIN,P.BAILEY (ORGANIZED NOIZE,E.JOHNSON,F.BELL,C.GIPP,W.KNIGHT,DK)	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 67346/INTERSCOPE †	18
29	35	44	6	**GET INVDLVED** R.SAADIQ,Q-TIP (R.SAADIQ,Q-TIP)	RAPHAEL SAADIQ & Q-TIP MOTOWN SOUNDTRACK CUT/HOLLYWOOD †	29
30	37	53	4	**FDRTUNATE** R.KELLY (R.KELLY)	MAXWELL ROCK LAND/INTERSCOPE SOUNDTRACK CUT/COLUMBIA	30
31	29	29	21	**LDVE LIKE THIS ●** R.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA †	2
32	32	35	4	**MY FIRST NIGHT WITH YDU ★** R.WAKE (BABYFACE,D.WARREN)	MYA (C) (D) UNIVERSITY 97049/INTERSCOPE †	32
33	67	77	4	**WHAT'D YDU CDME HERE FDR? ☆** SAUCE (SAUCE,A.SLATES,T.POWELL,T.POWELL)	TRINA & TAMARA (C) (D) (T) (X) COLUMBIA 79127 †	33
34	34	41	5	**SITTING HDME** G.BLAKE,D.ANGELETTE,J.KNIGHT,H.PIERRE (J.KNIGHT,D.ANGELETTE,D.BLAKE,K.WHITEHEAD,E.JOHNSON)	TOTAL BAD BOY ALBUM CUT/ARISTA †	34
35	24	22	20	**HA ★** M.FRESH (JUVENILE,M.FRESH)	JUVENILE (T) CASH MONEY 56234*/UNIVERSAL †	16
36	30	30	6	**NAS IS LIKE ★** DJ PREMIER (DJ PREMIER,N.JONES)	NAS (T) (X) COLUMBIA 79113* †	30
37	31	19	22	**TAKING EVERYTHING ●** DELITE (G.LEVERT,D.ALLAMBY,L.BROWDER,A.ROBERSON)	GERALD LEVERT (C) (D) (T) (X) EASTWEST 64061/EEG †	3
38	25	17	25	**THESE ARE THE TIMES** BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND †	5
39	39	52	8	**JIGGA WHAT... ★** TIMBALAND (S.CARTER,J.BURKS,T.MOSLEY)	JAY-Z FEATURING BIG JAZ (T) ROC-A-FELLA (B/W MONEY, CASH, HOES)*/DEF JAM †	39
40	60	73	4	**HDLLA HDLLA ★** TAJ GOTTI (J.ATKINS,T.GREEN,L.LORENZO)	JA RULE (M) (T) (X) MURDER INC 566959*/DEF JAM †	40
41	33	33	27	**CAN I GET A... ★** I GOTTI,LIL' ROB (S.CARTER,L.LORENZO,J.ATKINS,R.MAYS)	JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA (T) DEF JAM 567683* †	6
42	45	40	15	**IT'S DN** CLUE,DURO (E.SIMMONS,E.SHAW,K.IFILL,J.WILDER)	DJ CLUE FEATURING DMX ROC-A FELLA ALBUM CUT/DEF JAM	39
43	38	42	18	**MDNEY, CASH, HDES ★** SWIZZ BEATS (S.CARTER,E.SIMMONS,K.DEAN)	JAY-Z FEATURING DMX (T) ROC-A-FELLA 566893*/DEF JAM †	36
44	36	32	23	**NOTHING EVEN MATTERS** L.HILL (L.HILL)	LAURYN HILL FEATURING D'ANGELO RUFFHOUSE ALBUM CUT/COLUMBIA	25
45	40	36	22	**DOO WOP (THAT THING) ●** L.HILL (L.HILL)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	2
46	43	43	24	**HAVE YOU EVER? ★** D.FOSTER (D.WARREN)	BRANDY (C) (D) (V) ATLANTIC 84136 †	2
47	46	49	3	**RUFF RYDERS ANTHEM (REMIX)** SWIZZ BEATS,J.PHILLIPS,D.STYLES,M.J.SMALLS,E.SHAW,K.IFILL,E.SIMMONS,K.DEANE,E.JEFFERS)	DJ CLUE FEAT. DMX, JADAKISS STYLES, DRAG-ON & EVE ROC-A-FELLA ALBUM CUT/DEF JAM	47
48	47	47	60	**TOO CLOSE ▲** KAYGEE,D.LIGHTY,K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	NEXT (C) (D) (T) (X) ARISTA 13456 †	4
16	51	51	22	**TRIPPIN' ●** M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY,K.SPIVEY,J.RAYNOR)	TOTAL FEATURING MISSY ELLIOTT (C) (D) (T) (X) BAD BOY 79185/ARISTA †	3
50	54	56	9	**IF I LOSE MY WOMAN ★** D.SIMMONS (K.LATTIMORE,D.SIMMONS)	KENNY LATTIMORE (T) (V) COLUMBIA 79120* †	96
51	52	51	93	**RUFF RYDERS' ANTHEM ★** SWIZZ (E.SIMMONS,K.DEAN)	DMX (T) RUFF RYDERS 566217*/DEF JAM †	33
52	51	16	16	**WOOF ★** MP,CRAIG B (SNOOP DOGG,MYSTIKAL,FIEND)	SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	31
53	73	—	2	**HATE ME NOW** G.MARCHAND,POKE & TONE,D-MOET (G.MARCHAND,S.BARNES,J.OLIVIER,N.JONES,A.MOODY)	NAS FEATURING PUFF DADDY COLUMBIA ALBUM CUT	53
54	40	51	16	**SOFTEST PLACE ON EARTH** J.THOMAS (J.THOMAS,J.THOMPSON)	XSCAPE (V) SO SO DEF ALBUM CUT/COLUMBIA †	28
55	49	45	11	**BREAK UPS 2 MAKE UPS ★** POKE & TONE,Q.GOODMAN (C.SMITH,J.C.OLIVIER,S.BARNES,D'ANGELO,Q.GOODMAN)	METHOD MAN FEATURING D'ANGELO (T) DEF JAM 563405* †	29
56	53	55	14	**THE LDVE WE HAD (STAYS DN MY MIND)** D.SIMMONS (T.CALLIER,L.WADE)	DRU HILL UNIVERSITY ALBUM CUT/ISLAND	48
57	58	66	11	**DA GOODNESS ★** R.NOBLE (R.NOBLE,I.MILLS,E.K.ELLINGTON,J.TIZOL)	REDMAN (T) DEF JAM 566831* †	54
58	65	86	3	**WHD DAT ★** C.STEWART (C.A.STEWART,JT MONEY,T.MERCEDES,T.JOHNSTON,TAB,D.DAVIS)	JT MONEY (T) TONY MERCEDES/FREE WORLD 53472*/PRIORITY †	58
59	59	54	4	**RESPIRATIDN ★** DJ HI-TEK (D.SMITH,T.GREENE,L.LYNN,T.COTTRELL)	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (C) (D) (T) RAWKUS 53473/PRIORITY †	54
60	63	60	20	**CHANGES** A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	12
61	66	—	2	**I REALLY LIKE IT ★** MASE,J.STRAIT,SUPASAM,F.JONES,S.BETH,M.BETH,M.STARR,M.JORDUN (JORDAN,B.DEBARGE,EL DEBARGE)	HARLEM WORLD FEAT. MASE & KELLY PRICE (T) ALL OUTSO DEF 79089*/COLUMBIA †	61
62	61	71	3	**MAKEDA** M.BELKHIR,LES NUBIANS (C.LIA FAUSSART,LN FAUSSART,M.BELKHIR)	LES NUBIANS OMTOWN/HIGHER OCTAVE ALBUM CUT/VIRGIN †	61
63	72	76	3	**THUG MENTALITY** M.SEIFERT (A.HENDERSON,M.SEIFERT)	KRAYZIE BONE MO THUGS/RUTHLESS ALBUM CUT/RELATIVITY †	63
				◄ Hot Shot Debut ►		
64	NEW ▶		1	**IT'S DVER NDW** KAYGEE (K.GIST,T.STINSON-JACKSON,A.JACKSON,D.GRIFFIN)	DEBORAH COX ARISTA ALBUM CUT †	64
65	57	58	12	**AS** BABYFACE (S.WONDER)	GEORGE MICHAEL WITH MARY J. BLIGE EPIC IMPORT ALBUM CUT †	57
66	68	72	6	**HERE I GD ★** NO I.D.,S.CURTIS (R.GUY,L.HARLANO,E.WILSON,S.CURTIS)	INFAMOUS SYNDICATE (C) (D) (T) RELATIVITY 1771 †	66
67	55	61	9	**SOOPAMAN LDVER ★** E.SERMON (R.NOBLE,E.SERMON,J.WATSON,C.DEBARGE)	CHICO DEBARGE FEAT. ERICK SERMON & REDMAN (C) (T) (X) MOTOWN/KEDAR 56233*/UNIVERSAL †	55
68	64	65	3	**IF EVER ★** Y CORP. (BABYFACE)	3RD STOREE (C) (D) YAB YUM/ELEKTRA 64057/EEG †	64
69	70	81	6	**DA ART DF STDRYTELLIN' (PART 1)** D.SHEATS (D.SHEATS,A.PATTON,A.BENJAMIN)	DUTKAST FEATURING SLICK RICK LAFACE ALBUM CUT/ARISTA †	69
70	74	91	3	**SLIPPIN'** DJ SHOK (E.SIMMONS,M.GOMEZ,G.WASHINGTON, JR.)	DMX RUFF RYDERS ALBUM CUT/DEF JAM †	70
71	79	80	6	**BEDTIME (LIVE)** USHER (BABYFACE)	USHER LAFACE ALBUM CUT/ARISTA †	71
72	71	59	5	**WHY-O-WHY ★** B.CHEVIS (B.CHEVIS)	B.C. (C) (D) RED ANT 15307 †	59
73	NEW ▶		1	**808** R.KELLY POKE & TONE (R.KELLY,N.REED)	BLAQUE TRACK MASTERS ALBUM CUT/COLUMBIA †	73
74	69	62	5	**WE BE PUTTIN' IT DDWN ★** D.J.POOH,J.STAMPS,C.BROADUS,M.JORDAN)	BAD AZZ FEATURING SNOOP DOGG (C) (D) (T) 19 STREET 53465/PRIORITY †	62
75	NEW ▶		1	**GANGSTA! GANGSTA! (HDW U DD IT) ★** LORD MAJU (C.WEBBER,KURUPT)	C. WEBB FEATURING KURUPT (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	75
76	88	—	2	**YDU'Z A GANXTA** DJ QUIK (DJ QUIK)	DJ QUIK PROFILE ALBUM CUT/ARISTA	76
77	81	84	3	**HAPPILY EVER AFTER** C.MENDERSON (C.WOODARD,C.HENDERSON)	CASE DEF JAM ALBUM CUT	77
78	82	74	13	**MORE FREAKY TALES ★** MIKE D,SONNY B (T.SHAW,M.DINKINS,S.SOWLES)	TOO SHORT (C) (D) (T) SHORT 42571/JIVE	50
79	75	64	20	**GHETTD CDWBDY ●** A-HENDERSON,S.HOWSE,A.HENDERSON,K.GREER,J.BURKE,F.LINDSEY,R.ANTONIO)	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1702/RELATIVITY †	14
80	90	82	14	**GOING HDME WITH ME** J.DUPRI (J.DUPRI,ROC,R.PARKER JR.)	JERMAINE DUPRI FEAT. KEITH SWEAT & R.O.C. (V) SO SO DEF ALBUM CUT/COLUMBIA †	57
81	77	70	9	**REVDLUTIDN** K.FRANKLIN (K.FRANKLIN,R.JERKINS)	KIRK FRANKLIN GOSPO CENTRIC ALBUM CUT/INTERSCOPE †	59
82	84	90	5	**TWO TURNTABLES & A MIC** EVIL DEE (K.BLAKE,E.DEWGARDE,K.NIX)	BLACK MOON DUCK DOWN ALBUM CUT/PRIORITY †	82
83	87	83	13	**DID YDU EVER THINK** R.KELLY,POKE & TONE (R.KELLY,C.MAYFIELD,J.OLIVIER,S.BARNES)	R. KELLY JIVE ALBUM CUT	80
84	98	98	4	**STAND UP ★** RZA (T.LANE,D.COLES,J.BROWN,L.COLLINS,F.WESLEY,C.BOBBITT)	CHARLI BALTIMORE FEATURING GHOSTFACE KILLAH (C) (D) (T) UNTERTAINMENT 79094/EPIC †	84
85	86	79	17	**SILLY HD** CYPTRON (D.AUSTIN)	TLC LAFACE ALBUM CUT/ARISTA	21
86	RE-ENTRY		19	**HAND IN HAND** DJ QUIK (DJ QUIK,2ND II NONE,EL DEBARGE)	DJ QUIK FEATURING 2ND II NONE & EL DEBARGE PROFILE ALBUM CUT/ARISTA †	66
87	76	57	18	**HDT SPDT ★** I.GOTTI,LIL' ROB (S.CARTER,J.LORENZO,R.MAYS)	FOXY BROWN (T) DEF JAM 566499* †	22
88	NEW ▶		1	**OOH WEE WEE** CHEROKEE,M.MCKINLEY (CHEROKEE,M.MCKINLEY)	CHEROKEE RCA ALBUM CUT †	88
89	NEW ▶		1	**I'M YDURS ★** QUINCY JONES,R.BENNETT (R.BENNETT,D.T.CARTER,E.DAWKINS)	QUINCY JONES FEAT. SIEDAH GARRETT & EL DEBARGE (C) (D) QWLST 16987/WARNER BROS. †	89
90	85	78	18	**I'M YDUR ANGEL ▲** R.KELLY (R.KELLY)	R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557 †	5
91	89	88	11	**HEAVEN MUST BE LIKE THIS** D'ANGELO (R.MIDDLEBROOKS,J.L.WILLIAMS,M.JONES,L.BONNER,C.SATCHELL,M.PIERCE)	D'ANGELO VIRGIN SOUNDTRACK CUT	74
92	78	63	16	**ANDTHER WAY ★** M.KINCHEN (T.TURPIN,T.CARTER,M.KINCHEN)	TEVIN CAMPBELL (C) (D) QWEST 17178/WARNER BROS. †	25
93	83	69	11	**LOBSTER & SCRIMP** TIMBALAND (T.MOSLEY,S.CARTER)	TIMBALAND FEATURING JAY-Z BLACKGROUND ALBUM CUT/ATLANTIC †	59
94	94	—	2	**BE FAITHFUL ★** DJ SIZZAHANDZ,DJ RIZ (DJ SIZZAHANDZ,DJ RIZ,FATMAN SCOOP)	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS (T) AVB 86*	94
95	91	94	7	**LDVING YDU STILL ★** D.SIMMONS (D.SIMMONS)	TAMIA (C) (D) QWEST 17117/WARNER BROS.	78
96	NEW ▶		1	**RYDE OR DIE ☆** CLUE,DURO (E.SHAW,K.IFILL,E.SIMMONS,D.STYLES,J.PHILLIPS,S.JACOBS,E.JERKINS,M.SMALLS)	RUFF RYDERS FEAT. THE LOX, DMX, DRAG-ON & EVE (T) RUFF RYDERS 95042*/INTERSCOPE	96
51	51	93	16	**I WILL GET THERE ●** J.JAM,T.LEWIS (D.WARREN)	BOYZ II MEN (C) (D) DREAMWORKS 59018 †	23
98	93	93	93	**HDLD ME ★** POKE & TONE (B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	BRIAN MCKNIGHT FEATURING TONE & KOBE BRYANT (C) (D) (T) MOTOWN 860865 †	51
96	93	93	93	**DO YOU FEEL ME? (...FREAK YOU) ★** F.JERKINS III,F.JERKINS III,L.DANIELS,P.WILLIAMS SR.,G.SPENCER III,A.FULLER)	MEN OF VIZION (C) (D) MJJWORK 78862/EPIC †	93
100	99	36	4	**SECRET ★** S.MORALES (M.TAYLOR)	STRAWBERRI (C) (D) A TO Z/UHR 7975/EAST POINTE	96

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
(1)	1	50	3	**WHAT'S IT GONNA BE?!** (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG — 2 weeks at No. 1	BUSTA RHYMES FEAT. JANET
2	3	2	13	**HARD KNOCK LIFE (GHETTO ANTHEM)** ● (C) (D) (T) ROC A FELLA/DEF JAM 566977/MERCURY †	JAY-Z
3	2	1	5	**IT AIN'T MY FAULT 2** (C) (D) (T) ND LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT. MYSTIKAL
(4)	4	5	6	**HANN** (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	TRICK DADDY FEATURING TRINA
5	6	4	15	**WATCH FOR THE HOOK** (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR
6	5	3	6	**HAS IS LIKE** (T) (X) COLUMBIA 79113* †	NAS
(7)	23	26	4	**HOLLA HOLLA** (M) (T) (X) MURDER INC 566959*/MERCURY †	JA RULE
8	7	6	10	**WOOF** (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP DOGG FEATURING MYSTIKAL AND FIEND
9	8	7	4	**RESPIRATION** (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
10	9	9	7	**HERE I GO** (C) (D) (T) RELATIVITY 1771 †	INFAMOUS SYNDICATE
11	11	10	13	**MORE FREAKY TALES** (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
12	10	8	20	**GHETTO COWBOY** ● (C) (D) MO THUGS/RUTHLESS 17D7/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
(13)	21	30	3	**GANGSTA! GANGSTA! (HOW U DO IT)** (C) (D) (T) HUMILITY 54317/LIGHTYEAR †	C. WEBB FEAT. KURUPT
(14)	13	12	7	**STAND UP** (C) (D) (T) UNTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
15	12	11	4	**WE BE PUTTIN' IT DOWN** (C) (D) (T) 19 STREET 53465/PRIORITY †	BAD AZZ FEAT. SNOOP DOGG
(16)	16	16	11	**FREE YOUR MIND** (C) (D) PALU 700 †	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO
17	14	14	19	**WHO LET THE DOGS OUT?** (C) (D) WINGSPAN 0002	CHUCK SMOOTH
18	15	19	21	**THE REAL ONE** (C) (D) (T) LIL' JOE 899 †	THE 2 LIVE CREW FEATURING ICE-T
(19)	22	17	22	**JUST DON'T GIVE A F***** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	EMINEM
(20)	20	18	4	**MY HAME IS** (T) WEB/AFTERMATH 95040*/INTERSCOPE †	EMINEM
(21)	48	—	2	**YOU GOT ME** (T) MCA 55539* †	THE ROOTS FEATURING ERYKAH BADU
(22)	NEW ▶		1	**RYDE OR DIE** (T) RUFF RYDERS 95042*/INTERSCOPE	RUFF RYDERS FEAT. THE LOX, DMX, DRAG-ON & EVE
23	18	15	23	**PUSHIN' WEIGHT** ● (C) (D) (T) PRIORITY 53456 †	ICE CUBE FEAT. MR. SHORT KHOP
24	19	20	5	**HA** (T) CASH MONEY 56234*/UNIVERSAL †	JUVENILE
25	24	—	2	**BE FAITHFUL** (T) AV8 86*	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS
26	25	13	22	**DOO WOP (THAT THING)** ● (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA †	LAURYN HILL
27	27	23	28	**INVASION OF THE FLAT BOOTY B*****S** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
28	17	22	5	**ON DEADLY GROUND** (C) (T) (X) BLACKBERRY 006*/NU GRUV	PSYCHO VS. IRISCIENCE
29	26	28	3	**N**** WHAT!!** (C) (X) OUTHOUSE D169*	WHIP
30	30	29	14	**FREE & SINGLE** (C) (T) OS 0001*	B DA OUTTA SIGHT CHILD
(31)	35	—	2	**I REALLY LIKE IT** (T) ALL OUT/SO SO DEF 79089*/COLUMBIA †	HARLEM WORLD FEAT. MASE & KELLY PRICE
32	29	24	7	**REMEMBER ME BALLIN** (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	INDO G
(33)	36	—	8	**EVERY THING I WANT** (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING DA'IMON
34	28	21	6	**PHD. (PLAYA HATA DEGREE)** (C) (D) EPICUREAN 0027	TONY-O FEAT. KEVIN GARDNER & REDWINE
35	34	34	10	**BEAT OF THE DAY (THROW YA HANDS UP)** (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY †	DJ S&S FEAT. B.B.O.
36	32	25	4	**MONEY CASH HOES/JIGGA WHAT?** (T) ROC A FELLA/DEF JAM 566893*/MERCURY †	JAY-Z FEATURING DMX
37	31	33	16	**YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY** (M) (T) (X) TIGHT 2 DEF 4499*	RAHEEM
(38)	45	41	87	**HOW DO U WANT IT/CALIFORNIA LOVE** ▲² (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND †	2PAC (FEAT. KC AND JOJO)
39	43	40	9	**BREAK UPS 2 MAKE UPS** (T) DEF JAM 563405*/MERCURY †	METHOD MAN FEAT. D'ANGELO
40	38	35	23	**WHATCHA WANNA DO?** (C) (D) (T) NO LIMIT 53458/PRIORITY †	MIA X FEAT. CHARLIE WILSON
(41)	NEW ▶		1	**BOOT UP OR SHUT UP** (C) (D) BLAQ MAGIC 0018 †	JOE BLAKK
42	39	27	16	**LIZARD-LIZARD** (C) (D) (T) LUKE/LOUD 65628/RCA †	NO GOOD-N-JIGGIE FEATURING LUKE
43	33	31	11	**DA GOODNESS** (T) DEF JAM 566831*/MERCURY	REDMAN
(44)	RE-ENTRY		31	**I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY** ▲ (C) (M) (T) (X) DEF JAM/ISLAND 851878/MERCURY †	METHOD MAN FEAT. MARY J. BLIGE
45	44	32	22	**MONEY'S JUST A TOUCH AWAY** (C) (D) (T) HOO BANGIN' 53527/PRIORITY †	MACK 10 FEAT. GERALD LEVERT
46	50	38	31	**STILL A G THANG** (C) (D) (T) NO LIMIT 53450/PRIORITY †	SNOOP DOGG
47	49	39	30	**SUPERTHUG (WHAT WHAT)** (C) (D) (T) PENALTY 0237/TOMMY BOY †	NOREAGA
48	37	36	53	**THROW YO HOOD UP** (C) (D) LOC-IN-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
(49)	RE-ENTRY		20	**ENJOY YOURSELF** (C) (D) (T) KEDAR 56212/UNIVERSAL †	A+
(50)	RE-ENTRY		26	**LOST IN LOVE** (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK

◯ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (O) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Nas Mixes Rhyme And Reason On Columbia Return



'I AM . . .," THE THIRD SET from critically acclaimed rapper Nas, due April 6 on Columbia, reflects the depth, diversity, and gift for the telling detail that has made the 25-year-old a hip-hop obsession.

His stunning 1994 debut, "Illmatic," displayed the needling lyrical intelligence and vivid expression of hip-hop's cultural consciousness that wrestled the spotlight from the West Coast's funk and grandiosity domination and helped the music achieve a new thematic and stylistic balance. Two years later, as alter ego **Nas Escobar**, his "It Was Written" went double-platinum in the U.S., according to the Recording Industry Assn. of America. The release sold another 700,000 units internationally, with approximately 480,000 racked up in Europe alone, according to his label.

"For months, customers have been asking for a new Nas album," says **Violet Brown**, urban music buyer for the Torrance, Calif.-based Wherehouse Entertainment chain. "Based on requests, this album could debut at No. 1, and based on the content, it could be strong for a very long time. Every Nas release has been heavily anticipated."

That hunger for new Nas material was barely appeased by the past year's bustling trade in several bootleg tapes. One, "Nas 2000," contained 14 of the 60-plus new tracks from which the artist culled the 12 carefully crafted songs of "I Am . . ."

"At first, I wanted to cry," says Nas of the bootlegging. "But after a while, I realized how much they wanted me back. It assured me that what I've done over the years has been recognized by the streets. With so many other artists coming out, you forget that and get lost in the storm.

"After a year and a half of recording," he adds, "I've found the songs that fit what I want to say."

Where some MCs pull a word out for the sake of a rhyme or a beat, meaning and rhythm are absolutely in sync for Nas. His writer's gift leaps out in rhymes like "Mama shoulda chained me to the radiator/Why not?/Maybe it coulda saved me from the block," from "New York State Of Mind, Pt. II." In "I Want To Talk To You," Nas is the ghetto activist. Searching in vain for a scrap of empathy in a centuries-long history of cruelties, he directly addresses "Mr. President," "Mr. Mayor," and other de facto rulers, spitting his litany of accusations and demanding change. Mourning fallen MCs in "We Will Survive," he hovers at the gulf between day-to-day existence and the life of the soul.

"I don't have fun just saying words," he says. "It doesn't move me." Typically, Nas has a lot on his mind, and he expresses it in this set with keen awareness of the techniques of good storytelling. Rugged romance joints like "K-I-SS-I-N-G" and "Undying Love"—a tale of infidelity, homicide, and suicide that closes with the words "we elope," punctuated by a gunshot—shift as suddenly as a summer wind to boisterous street anthems sung alongside compadres **Scarface** ("Favor For A Favor") and **DMX** ("Life Is What You Make It"). "Hate Me Now," a euphoric indictment of player-haters, features **Puff Daddy**, cast not for his mike skills but his personification of the ultimate in hip-hop "flossing."

The intensity of Nas' hip-hop drama bleeds into the set's quasi-operatic tracks, which are helmed by **Timbaland, DJ Premier,** and **the Track Masters**—all at the top of any MC's wish list. Their sonic theatrics clearly serve Nas' distinctive flair.

"It covers different moods," Nas says of the set. "But, at the same time, I wanted to make people feel where I'm coming from and the people I like to work with, then put the tracks in a way that's in a Nas vibe and [that] will please different audiences."

All the set's moods and warring impulses come together in "Nas Is Like," a collage of human contradiction under-painted with the artist's "One Love" wish.

Raised in the housing projects of Queens, N.Y., Nas got early inspirations from sources as diverse as seminal master wordsmith **Rakim**; books ranging from **Donald Goines'** lurid inner-city epics to **Jackie Collins'** expertly crafted pulp; and, most important, his father, singer/musi-

(Continued on page 50)



DATU FAISON'S
RHYTHM SECTION™

THEY KEEP GOING AND GOING: **Busta Rhymes Featuring Janet's** "What's It Gonna Be?!" (FlipMode/Elektra/EEG) surges 2-1 on Hot R&B Singles & Tracks, marking the rapper's first time in the No. 1 box on that chart. Sales were the dominant factor in the rise, as core-store activity picked up more than 54% over the prior week, widening its chart-topping margin on Hot R&B Singles Sales. As mentioned in the Rhythm Section last issue, the song needed at least a 25% spike in sales and an audience rise of about 2 million impressions to have a shot. Radio audience growth more than met those requirements, picking up more than 4.8 million. The new airplay and his innovative video also earn Rhymes' album "E.L.E.: Extinction Level Event: The Final World Front" Greatest Gainer on Top R&B Albums, moving 18-14.

It was a high-stakes, do-or-die week for the song, as sales points for **TLC's** just-released retail single "No Scrubs" (LaFace/Arista) will be factored into next issue's equation, making it an almost-certain No. 1. In fact, street-date violations on "No Scrubs" were strong enough to place it at No. 41 on Hot R&B Singles Sales.

Rhymes' rise marks the end of a 21-week run for Arista Records, which ties the record for most weeks at No. 1 on an R&B Singles chart by one label. **Deborah Cox's** "Nobody's Supposed To Be Here" hit No. 1 on Hot R&B Singles in the Nov. 7, 1998, issue and held that mark 14 weeks, until it was replaced by **Whitney Houston's** "Heartbreak Hotel" in the Feb. 6 issue. The record it ties was set by the Imperial label when its franchise artist **Fats Domino** had four singles hold down No. 1 on the Rhythm & Blues Records chart consecutively from Dec. 8, 1956, through April 29, 1957. Had "Heartbreak Hotel" held the No. 1 position this issue, Arista would have had the longest run not only in Billboard's modern era, which began in 1965, but in the 57-year history of our R&B singles charts.

WHAT'S SO DIFFERENT? With the foundation laid at R&B radio by "Same Ol' G" (Blackground/Atlantic), a hit that appeared on the "Dr. Dolittle" soundtrack, and the top 25 success of his current "What's So Different" (550 Music/Epic), Ginuwine's sophomore set, "100% Ginuwine," lands Hot Shot Debut at No. 2 on Top R&B Albums. This marks his highest rung on the R&B album list, as "Ginuwine The Bachelor," his first outing, peaked at No. 14 on the R&B album list, riding the strength of "Pony," which spent two weeks at the top of Hot R&B Singles . . . This issue, Billboard's charts reflect the Recording Industry Assn. of America's new diamond award (see Between the Bullets, page 96), a new designation for titles that ship 10 million copies or more. Since our singles charts already used a diamond symbol to indicate videoclip availability, that symbol will be changed in order to reduce at-a-glance confusion. Effective this issue, videoclip availability on all singles charts will now be indicated with a dagger footnote, which will appear to the right of the label and catalog number.

Billboard TOP R&B ALBUMS™

APRIL 3, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	2	1	4	**TLC** LAFACE 26055*/ARISTA (11.98/17.98) 3 weeks at No. 1	FANMAIL	1
				◄ Hot Shot Debut ►		
(2)	NEW ▶		1	**GINUWINE** 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
(3)	NEW ▶		1	**SOUNDTRACK** ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	3
4	3	2	4	**EMINEM** WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
5	4	3	30	**LAURYN HILL** ▲[5] RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	7	60	3	**C-MURDER** NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	5
(7)	5	5	20	**JUVENILE** ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	5
(8)	7	8	18	**DMX** ▲[2] RUFF RYDERS/DEF JAM 536640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
(9)	NEW ▶		1	**BLACK MOON** DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	5
10	8	8	8	**THE ROOTS** MCA 11948* (10.98/16.98)	THINGS FALL APART	1
11	10	7	19	**R. KELLY** ▲[4] JIVE 41625* (19.98/24.98)	R.	1
(12)	12	10	18	**112** ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	5
13	11	8	25	**TYRESE** ● RCA 66901* (10.98/16.98) HS	TYRESE	5
				◄ Greatest Gainer ►		
(14)	16	16	14	**BUSTA RHYMES** ▲ E.L.E. : EXTINCTION LEVEL EVENT. THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
(15)	14	10	26	**JAY-Z** ▲[4] ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)*	VOL. 2... HARD KNOCK LIFE	1
19	5	—	2	**MASE PRESENTS HARLEM WORLD** ALL OUT/80 30 DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
17	13	17	21	**DRU HILL** ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
18	8	—	2	**SOUNDTRACK** JIVE 41671 (11.98/17.98)	THE CORRUPTOR	5
(19)	17	19	17	**JESSE POWELL** SILAS 11788/MCA (10.98/16.98)	'BOUT IT	15
(20)	21	19	11	**2PAC** ▲[3] AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
(21)	22	17	44	**DMX** ▲[3] RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
22	16	9	10	**SILKK THE SHOCKER** NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
				◄ Pacesetter ►		
(23)	28	28	26	**TRICK DADDY** SLIP'N SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	23
24	19	12	9	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
(25)	25	22	18	**VARIOUS ARTISTS** ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	5
26	25	19	26	**KIRK FRANKLIN** ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	5
27	19	—	2	**SHANICE** LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
28	26	23	18	**WHITNEY HOUSTON** ▲[7] ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	1
29	23	19	4	**YUKMOUTH** RAP-A-LOT 46720/VIRGIN (11.98/16.98)	THUGGED OUT THE ALBULATION	5
(30)	30	25	15	**REDMAN** ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
31	21	21	19	**MYSTIKAL** ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
32	28	18	25	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	1
33	20	—	2	**C-BO** AWOL/NOO TRYBE 47206/VIRGIN (10.98/15.98)	THE FINAL CHAPTER	20
34	32	32	20	**TOTAL** ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
35	35	29	21	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
(36)	36	30	31	**THE TEMPTATIONS** ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
37	33	27	7	**TEAR DA CLUB UP THUGS OF THREE 6 MAFIA** HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
38	31	26	41	**BRANDY** ▲[6] ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
39	38	31	19	**METHOD MAN** ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
(40)	46	41	17	**DJ QUIK** PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
41	34	35	18	**MARIAH CAREY** ▲[3] COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
42	37	33	36	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
43	41	39	4	**BONEY JAMES** WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
44	42	37	4	**TEVIN CAMPBELL** QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
(45)	47	46	12	**LES NUBIANS** OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	45
(46)	NEW ▶		1	**TRIPLE SIX MAFIA** SMOKED OUT 9991/STREET LEVEL (11.98/16.98)	UNDERGROUND VOL. 1 1991-1994	46
47	40	34	69	**WILL SMITH** ▲[6] COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
48	43	36	32	**KELLY PRICE** ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
49	44	40	25	**DEBORAH COX** ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
50	39	20	5	**MR. SERVON** NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1
51	45	38	26	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
52	50	42	35	**GERALD LEVERT** ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
53	49	48	36	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
(54)	53	56	21	**98 DEGREES** ▲ MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
55	51	44	18	**ICE CUBE** ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
56	48	45	6	**QUINCY JONES** QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
(57)	57	51	27	**SOUNDTRACK** ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
58	52	47	22	**KENNY LATTIMORE** COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
(59)	59	81	6	**GLENN JONES** SAR 1001 (11.98/15.98)	IT'S TIME	59
60	58	43	22	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
61	54	60	19	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	5
63	61	49	15	**VARIOUS ARTISTS** PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
(63)	64	58	70	**BONE THUGS-N-HARMONY** ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
64	56	55	8	**PRINCE PAUL** TOMMY BOY 1210* (11.98/16.98) HS	A PRINCE AMONG THIEVES	48
(65)	62	17	43	**MASTER P** ▲[4] NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
(66)	74	60	17	**BIG TYMERS** CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
(67)	72	61	84	**SNOOP DOGG** ▲[2] NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
68	60	62	16	**GETO BOYS** RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
69	69	63	21	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
70	50	62	11	**CHAKA KHAN** NPG 9281 (14.98 CD)	COME 2 MY HOUSE	49
17	19	81	10	**MONIFAH** UPTOWN 53156*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
(72)	17	60	82	**MASTER P** ▲[2] NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
83	70	70	83	**VARIOUS ARTISTS** ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
70	70	59	17	**TIMBALAND** BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
75	62	56	8	**VARIOUS ARTISTS** GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	47
70	60	19	25	**GANGSTA BOO** HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
17	81	18	32	**LUTHER VANDROSS** ● VIRGIN 46089 (11.98/17.98)	I KNOW	5
(76)	60	77	19	**JAY-Z** ▲ ROC-A-FELLA/DEF JAM 536392*/MERCURY (7.98 EQ/11.98)	IN MY LIFETIME, VOL. 1	1
83	78	89	17	**RZA AS BOBBY DIGITAL** ● GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	1
60	65	69	38	**MAXWELL** ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
81	60	19	60	**MYA** ▲ UNIVERSITY 90106*/INTERSCOPE (10.98/16.98)	MYA	13
(82)	94	19	23	**HOT BOYS** CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
83	70	70	25	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	80
84	64	72	36	**JERMAINE DUPRI** ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
85	67	—	2	**C-NOTE** BIG SHOT 5003 (11.98/15.98)	THIRD COAST BORN	47
83	83	—	2	**VARIOUS ARTISTS** PLATINUM 9539 (10.98/16.98)	THE UNION PRESENTS: ORGANIZED RHYMES	83
(87)	69	32	70	**JANET** ▲[3] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
88	NEW ▶		1	**LIL' TROY** ME & MINE 2008 (11.98/15.98)	SITTIN' FAT DOWN SOUTH	88
89	55	53	21	**TELA** RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
90	92	91	20	**SOUNDTRACK** ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
91	93	78	57	**JAGGED EDGE** ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
92	90	84	91	**K-CI & JOJO** ▲[3] MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
93	95	—	2	**KINGPIN SKINNY PIMP** LEGAL KEYZ 1200 (11.98/16.98)	2000 RAPDOPE GAME	93
(94)	RE-ENTRY		61	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
95	88	85	75	**USHER** ▲[5] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
96	100	94	20	**FAT JOE** ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
(97)	RE-ENTRY		77	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲[2] B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
98	87	83	31	**SOUNDTRACK** ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
(99)	RE-ENTRY		27	**CECE WINANS** PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
100	85	64	8	**SHAE JONES** M3 53232/UNIVERSAL (10.98/16.98) HS	TALK SHOW	43

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

WARNER BROS. PUTS HIGH PRIORITY ON ERIC BENET'S 2ND SET

(Continued from page 38)

talent, and we expect the album to be a major release for us. The last record did well, particularly in the Bay Area, Houston, and New York, and accounts are already asking for the new record."

The global significance of Benét's upcoming release is underscored by comments from Michelle Hunter, Warner Bros.' director of international marketing, and Linda Bracero, director of artist development for the label. "Eric's last record developed in various pockets throughout the world, specifically in Japan, the U.K., France, and the Netherlands," says Hunter. To tie in with the March 24 release of the album in Japan, Benét spent a week there starting in mid-March, according to Bracero. A promotional visit to France, the Netherlands, Germany, and Denmark will begin April 7, with an April 15 showcase in Stockholm. That will be followed by a week of live dates in the U.K. starting April 18.

As in the U.S., "A Day In The Life" will be issued in all those territories, as well as Canada, Spain, Australia, and New Zealand, on April 27.

"We have been putting all the elements, including club, radio, and media support, in place prior to Eric's European visits," says Hunter. "This is a major project for us internationally, and later in the year, we plan to have Eric return to the territories where the album is released."

For Benét, the attention being focused on "A Day In The Life" by Warner Bros. both domestically and internationally is "an expression of the faith and confidence the label has shown since I recorded the first album. I knew with the type of record I delivered, it wouldn't necessarily be easy, but if the company was committed to the long haul and hung in there with me, I could have some nice momentum by the time I got to my second or third project. The buzz and excitement on my new album is almost overwhelming, and I feel so blessed. I can feel that there's a momentum coming from the first single and that people can see we're building a story rather than just a flash in the sky."

Benét's songs are published by India B. Music/Songs of PolyGram International/Putty Tat Music (BMI). He is represented by David Lombard Management; Cara Lewis is his agent at the William Morris Agency.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	NO. 1 — NO SCRUBS	TLC (LAFACE/ARISTA) — 3 wks at No. 1
2	4	10	SWEET LADY	TYRESE (RCA)
3	2	17	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
4	5	16	YOU	JESSE POWELL (SILAS/MCA)
5	3	18	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
6	7	11	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
7	6	18	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
8	8	14	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
9	13	6	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)
10	10	10	WHAT'S IT GONNA BE?!	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
11	11	10	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
12	14	6	GIRLFRIEND/BOYFRIEND	BLACKSTREET WITH JANET (LIL' MAN/INTERSCOPE)
13	15	10	WHAT'S SO DIFFERENT	GINUWINE (550 MUSIC/EPIC)
14	16	23	FADED PICTURES	CASE & JOE (DEF JAM)
15	20	9	LIFE	K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
16	12	8	MY NAME IS	EMINEM (WEB/AFTERMATH/INTERSCOPE)
17	9	22	ANGEL OF MINE	MONICA (ARISTA)
18	11	11	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
19	23	4	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
20	29	4	GET INVOLVED	RAPHAEL SAADIQ & Q-TIP (MOTOWN/HOLLYWOOD)
21	24	4	SITTING HOME	TOTAL (BAD BOY/ARISTA)
22	17	29	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND)
23	19	19	HA	JUVENILE (CASH MONEY/UNIVERSAL)
24	26	29	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
25	19	20	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
26	22	20	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM)
27	28	4	JIGGA WHAT...	JAY-Z FEAT. BIG JAZ (ROC-A-FELLA/DEF JAM)
28	29	19	IT'S ON	DJ CLUE FEAT. DMX (ROC-A-FELLA/DEF JAM)
29	23	22	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
30	38	9	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)
31	31	18	MONEY, CASH, HOES	JAY-Z FEAT. DMX (ROC-A-FELLA/DEF JAM)
32	44	8	NANN	TRICK DADDY FEAT. TRINA (SLIP-N SLIDE/WARLOCK)
33	34	9	RUFF RYDERS ANTHEM (REMIX)	DJ CLUE FEAT. DMX, JADAKISS, STYLES, DRAG-ON & EVE (ROC-A-FELLA/DEF JAM)
34	33	63	TOO CLOSE	NEXT (ARISTA)
35	35	32	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
36	37	35	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM)
37	40	10	I STILL BELIEVE/PURE IMAGINATION	MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)
38	55	2	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)
39	41	14	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (UNIVERSITY/ISLAND)
40	36	24	HAVE YOU EVER?	BRANDY (ATLANTIC)
41	47	9	IF I LOSE MY WOMAN	KENNY LATTIMORE (COLUMBIA)
42	30	15	SOFTEST PLACE ON EARTH	XSCAPE (SO SO DEF/COLUMBIA)
43	42	11	BREAK UPS 2 MAKE UPS	METHOD MAN FEAT. D'ANGELO (DEF JAM)
44	50	20	CHANGES	2PAC (AMARU/DEATH ROW/INTERSCOPE)
45	56	3	WHO DAT	JT MONEY (TONY MERCEDES/FREE WORLD/PRIORITY)
46	43	25	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
47	52	11	DA GOODNESS	REDMAN (DEF JAM)
48	63	3	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM)
49	51	7	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
50	48	11	WATCH FOR THE HOOK	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
51	49	3	MAKEDA	LES NUBIANS (OMTOWN/HIGHER OCTAVE/VIRGIN)
52	59	3	THUG MENTALITY	KRAYZIE BONE (MO THUGS/RUTHLESS/RELATIVITY)
53	46	12	AS	GEORGE MICHAEL WITH MARY J. BLIGE (EPIC)
54	61	4	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)
55	53	5	DA ART OF STORYTELLIN' (PART 1)	OUTKAST FEAT. SLICK RICK (LAFACE/ARISTA)
56	57	2	SLIPPIN'	DMX (RUFF RYDERS/DEF JAM)
57	—	2	IT'S OVER NOW	DEBORAH COX (ARISTA)
58	58	11	I'M NOT READY	KEITH SWEAT (ELEKTRA/EEG)
59	[illegible]	4	MY FIRST NIGHT WITH YOU	MYA (UNIVERSITY/INTERSCOPE)
60	45	20	IT AIN'T MY FAULT 1 & 2	SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
61	—	19	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
62	[illegible]	2	NAS IS LIKE	NAS (COLUMBIA)
63	73	2	YOU'Z A GANXTA	DJ QUIK (PROFILE/ARISTA)
64	57	4	BEDTIME (LIVE)	USHER (LAFACE/ARISTA)
65	[illegible]	2	I REALLY LIKE IT	HARLEM WORLD FEAT. MASE & KELLY PRICE (ALL OUT/SO SO DEF/COLUMBIA)
66	—	2	808	BLAQUE (TRACK MASTERS/COLUMBIA)
67	68	3	HAPPILY EVER AFTER	CASE (DEF JAM)
68	—	1	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
69	—	11	GOING HOME WITH ME	JERMAINE DUPRI FEAT. KEITH SWEAT & R.O.C. (SO SO DEF/COLUMBIA)
70	64	9	REVOLUTION	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
71	72	11	DID YOU EVER THINK	R. KELLY (JIVE)
72	71	17	SILLY HO	TLC (LAFACE/ARISTA)
73	—	13	HAND IN HAND	DJ QUIK FEAT. 2ND II NONE & EL DEBARGE (PROFILE/ARISTA)
74	70	4	TWO TURNTABLES & A MIC	BLACK MOON (DUCK DOWN/PRIORITY)
75	—	1	OOH WEE WEE	CHEROKEE (RCA)

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)
2	—	1	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
3	2	3	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
4	1	2	SECRET LOVE	KELLY PRICE (T-NECK/ISLAND)
5	4	5	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
6	3	6	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
7	7	14	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
8	6	14	GOD'S GRACE	TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
9	—	1	THIS IS MY PROMISE	THE TEMPTATIONS (MOTOWN)
10	8	2	I'M ONLY HUMAN	LUTHER VANDROSS FEAT. CASSANDRA WILSON & BOB JAMES (VIRGIN)
11	11	14	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
12	10	8	THE FIRST NIGHT	MONICA (ARISTA)
13	9	14	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
14	—	1	TO ZION	LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)
15	5	9	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
16	12	14	THEY DON'T KNOW	JON B. (YAB YUM/550 MUSIC/EPIC)
17	13	14	MOVIN' ON	MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
18	18	10	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
19	24	14	ALL MY LIFE	K-CI & JOJO (MCA)
20	19	18	TOP OF THE WORLD	BRANDY (FEAT. MASE) (ATLANTIC)
21	15	13	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
22	23	9	HOW'S IT GOIN' DOWN	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM)
23	17	14	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
24	14	28	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
25	20	14	I GET LONELY	JANET FEAT. BLACKSTREET (VIRGIN)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

73 808 (R Kelly, BMI/Dotted Line, BMI)
3 ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
15 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
92 ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)
16 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
69 AS (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
71 BEDTIME (LIVE) (Sony/ATV Songs, BMI/ECAF, BMI)
94 BE FAITHFUL (AVB, ASCAP)
55 BREAK UPS 2 MAKE UPS (Wu-Tang, BMI/Careers-BMG, BMI/12 & Under, BMI/Slam U Well, ASCAP/Ah-choo, ASCAP) HL
41 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
90 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
99 DA ART OF STORYTELLIN' (PART 1) (Dungeon Ratz, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP)
57 DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
93 DID YOU EVER THINK (Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP)
48 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
99 DO YOU FEEL ME? (...FREAK YOU) (Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/JR Muzic, ASCAP)
6 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
11 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
30 FORTUNATE (Zomba, BMI/R Kelly, BMI)
75 GANGSTA! GANGSTA! (HOW U DO IT) ()
17 GEORGY PORGY (Hudmar, ASCAP) WBM
29 GET INVOLVED (Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP)
79 GHETTO COWBOY (Mo Thugs, ASCAP/Seit, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
19 GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Siyeeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
80 GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMI/Ramohak, BMI/Raydiola, ASCAP)
86 HAND IN HAND (Way 2 Quik, ASCAP/Protoons, ASCAP/Black Boyz, ASCAP/Jerrai, ASCAP/El Songs, ASCAP)
77 HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
20 HARD KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
53 HATE ME NOW (Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI/Copyright Control/Zomba, ASCAP/Ill Will, ASCAP/Michael Moody's Universe, BMI)
46 HAVE YOU EVER? (Realsongs, ASCAP) WBM
35 HA (Money Mack, BMI)
2 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
91 HEAVEN MUST BE LIKE THIS (Rick's, BMI/Right Song, BMI)
60 HERE I GO (Jones, ASCAP/Invisible, BMI/Bazz, BMI)
98 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
40 HOLLA HOLLA (TVT, ASCAP/DJ Irv, BMI)
87 HOT SPOT (Lil Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI)
68 IF EVER (ECAF, BMI)
50 IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
4 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
13 I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
90 I'M YOUR ANGEL (Zomba, BMI/R.Kelly, BMI) WBM
89 I'M YOURS (2 Big Prod., ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/Damon Terrell Carter, ASCAP/E.D. DUZ IT, BMI)
61 I REALLY LIKE IT (Suite 1202, ASCAP/Cardiland, ASCAP/Tiarsha Betha, ASCAP/M. Betha, ASCAP/Colgems-EMI, ASCAP/Planetary, ASCAP/Jobete, ASCAP)
6 I STILL BELIEVE/PURE IMAGINATION (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/Taradam, BMI) HL/WBM
18 IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
42 IT'S ON (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Johnny Wilder, BMI/Duro, BMI/Mr. Manatt, BMI)
64 IT'S OVER NOW (Kei-3, ASCAP/WB, ASCAP/Soulfinga, ASCAP/Notting Hill, BMI/Hitco, BMI/Intersect, BMI/DeMone, BMI)
97 I WILL GET THERE (Realsongs, ASCAP) WBM
39 JIGGA WHAT... (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP)
26 LIFE (Zomba, BMI/R.Kelly, BMI) WBM
83 LOBSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP/Lil Lu Lu, BMI)
31 LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jymi, BMI) HL/WBM
56 THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co., ASCAP/Butler, ASCAP)
89 LOVING YOU STILL (Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
62 MAKEDA (EMI Blackwood, BMI/Delabel Editions, SARL)
43 MONEY, CASH, HOES (Lil Lu Lu, BMI/EMI Blackwood, BMI/Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP)
78 MORE FREAKY TALES (Zomba, BMI/Srand, BMI/Grauvelyno Whoonde, BMI)
27 MY FAVORITE GIRL (Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI)
32 MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP) WBM
24 MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP/M.A.M., ASCAP) WBM
21 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
38 NAS IS LIKE (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP) WBM
22 NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL
7 NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP) HL
44 NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
29 ONE MORE TRY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)
89 OOH WEE WEE (Copper Baby, ASCAP/Darkell, ASCAP)
59 RESPIRATION (Medina Sound, BMI/Pen Skills, BMI/Senseless, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI)
81 REVOLUTION (Lilly Mack, BMI/Kemon, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI)
47 RUFF RYDERS ANTHEM (REMIX) (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP/Jae'wons, ASCAP/Panro, ASCAP/EMI April, ASCAP/Blondie Rockwell, ASCAP/Feels, ASCAP) HL
51 RUFF RYDERS' ANTHEM (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/EMI April, ASCAP) HL
96 RYDE OR DIE (Sheik Louchion, ASCAP/Jae'wons, ASCAP/Panro's, ASCAP/EMI April, ASCAP/Blondie Rockwell, ASCAP/Dead Game, ASCAP/Boomer X, ASCAP/EMI Blackwood, BMI)
100 SECRET (JHR, BMI/Berri Beautiful, BMI/Million Dollar, BMI)
85 SILLY HO (D.A.R.P., ASCAP/EMI April, ASCAP) HL
34 SITTING HOME (Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Denc Angelettie, BMI/Blake Karrington, BMI/Windswept Pacific, ASCAP/PolyGram International, ASCAP/Motown, BMI)
70 SLIPPIN' (Boomer X, ASCAP/WHYDH, ASCAP/Ruff Ryders-Dead Game, ASCAP/Grover Washington Jr., ASCAP)
54 SOFTEST PLACE ON EARTH (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP)
67 SOOPAMAN LOVER (Funky Noble, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Biyon, BMI/Joseph's Dream, SESAC/Caravan Of Kedar, SESAC/BMG, SESAC/Famous, ASCAP)
64 STAND UP (Inky-SiSi, BMI/Un Rivera, BMI/Warner-Tamerlane, BMI/Starks, BMI/Unichappell, BMI/Dynatone, BMI)
10 SWEET LADY (Kharatroy, ASCAP/Warner Chappell, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
37 TAKING EVERYTHING (Divided, BMI/Zomba, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
30 THESE ARE THE TIMES (ECAF, BMI/Dernis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
63 THUG MENTALITY (Siet, ASCAP/Warner Chappell, ASCAP/EMI April, ASCAP)
48 TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
49 TRIPPIN' (Mass Confusion, ASCAP/WB, ASCAP/D Extraordenary, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Total's Thing, ASCAP) HL/WBM
82 TWO TURNTABLES & A MIC (Target Practice, ASCAP/Shades Of Brooklyn, ASCAP/Sugar Biscuit, ASCAP/Kenix, ASCAP)
28 WATCH FOR THE HOOK (Dez Only I, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/Hitco, BMI/Organized Noize, BMI/Windswept Pacific, BMI/Chrysalis, BMI/Goodie Mob, BMI) WBM
74 WE BE PUTTIN' IT DOWN (Double Dollar Sign, ASCAP/My Own Shit And Brittolesse, ASCAP/EMI April, ASCAP)
33 WHAT'D YOU COME HERE FOR? (Junkie Funk, BMI/Lean Slates, BMI/Cat Pow, BMI/Tam-Cat, BMI)
1 WHAT'S IT GONNA BE?! (T'Ziah's, BMI/Warner Chappell, BMI/2000 Watts, ASCAP/Warner Chappell, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
23 WHAT'S SO DIFFERENT (Gold Daddy, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
14 WHEN A WOMAN'S FED UP (Zomba, BMI/R.Kelly, BMI) WBM
8 WHEN I CLOSE MY EYES (Nyrraw, ASCAP/EMI April, ASCAP/Marshai, ASCAP) HL
58 WHO DAT (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Me Better Grooves, ASCAP/Rufftown, BMI/Tony Mercedes, ASCAP/Honey From Missouri, ASCAP/Hit Co. South, ASCAP/Tabulous, ASCAP)
73 WHY-O-WHY (B.C. Swang, ASCAP/Warner Chappell, ASCAP)
52 WOOF (Big P, BMI)
12 YOU GOT ME (Careers-BMG, BMI/Grand Negaz, BMI/Scott Storch, ASCAP/Blues Baby, ASCAP/Blondie Rockwell, ASCAP)
76 YOU'Z A GANXTA (Way 2 Quik, ASCAP/Protoons, ASCAP)
8 YOU (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/To The Third Power, BMI) HL/WBM

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	NO. 1 — WHAT'S IT GONNA BE?!	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG) — 2 wks at No. 1
2	2	9	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
3	3	8	I STILL BELIEVE/PURE IMAGINATION	MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)
4	4	4	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)
5	—	1	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
6	6	3	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
7	5	4	I'M NOT READY	KEITH SWEAT (ELEKTRA/EEG)
8	9	8	FADED PICTURES	CASE & JOE (DEF JAM)
9	8	8	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/DEF JAM)
10	7	5	IT AIN'T MY FAULT 2	SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
11	—	1	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
12	18	3	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
13	12	6	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
14	10	10	ANGEL OF MINE	MONICA (ARISTA)
15	15	15	WATCH FOR THE HOOK	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
16	13	4	NAS IS LIKE	NAS (COLUMBIA)
17	17	3	MY FIRST NIGHT WITH YOU	MYA (UNIVERSITY/INTERSCOPE)
18	—	2	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)
19	19	10	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
20	19	27	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
21	45	4	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM)
22	11	4	YOU	JESSE POWELL (SILAS/MCA)
23	19	10	WOOF	SNOOP DOGG FEAT. MYSTIKAL AND FIEND (NO LIMIT/PRIORITY)
24	20	4	RESPIRATION	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (RAWKUS/PRIORITY)
25	11	2	HERE I GO	INFAMOUS SYNDICATE (RELATIVITY)
26	23	3	IF EVER	3RD STOREE (YAB YUM/ELEKTRA/EEG)
27	24	13	MORE FREAKY TALES	TOO SHORT (SHORT/JIVE)
28	22	20	GHETTO COWBOY	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
29	47	3	GANGSTA! GANGSTA! (HOW U DO IT)	C. WEBB FEAT. KURUPT (HUMILITY/LIGHTYEAR)
30	25	3	SOOPAMAN LOVER	CHICO DEBARGE FEAT. ERICK SERMON & REDMAN (KEDAR/UNIVERSAL)
31	30	4	STAND UP	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (UNTERTAINMENT/EPIC)
32	27	4	WE BE PUTTIN' IT DOWN	BAD AZZ FEAT. SNOOP DOGG (19 STREET/PRIORITY)
33	26	4	WHY-O-WHY	B.C. (RED ANT)
34	28	18	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
35	29	11	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS)
36	37	9	FREE YOUR MIND	GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO (PALU)
37	31	21	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
38	34	15	DO YOU FEEL ME? (...FREAK YOU)	MEN OF VIZION (MJJ/WORK/EPIC)
39	32	22	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
40	33	12	WHO LET THE DOGS OUT?	CHUCK SMOOTH (WINGSPAN)
41	—	1	NO SCRUBS	TLC (LAFACE/ARISTA)
42	36	21	THE REAL ONE	THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
43	48	19	JUST DON'T GIVE A F***	EMINEM (WEB/AFTERMATH/INTERSCOPE)
44	35	18	HOLD ME	BRIAN MCKNIGHT FEAT. TONE & KOBE BRYANT (MOTOWN)
45	46	4	MY NAME IS	EMINEM (WEB/AFTERMATH/INTERSCOPE)
46	—	1	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
47	—	1	RYDE OR DIE	RUFF RYDERS FEAT. JADAKISS, DMX, DRAG-ON & EVE (RUFF RYDERS/INTERSCOPE)
48	45	22	THE LADY, HER LOVER AND LORD	BISHOP T.D. JAKES, SR. (ISLAND)
49	40	12	I WILL GET THERE	BOYZ II MEN (DREAMWORKS)
50	41	24	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
51	61	19	LET ME GO...RELEASE ME	VERONICA (H.O.L.A.)
52	55	30	LATELY	DIVINE (PENDULUM/RED ANT)
53	43	13	HAVE YOU EVER?	BRANDY (ATLANTIC)
54	42	23	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
55	39	16	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
56	59	2	LOVING YOU STILL	TAMIA (QWEST/WARNER BROS.)
57	44	4	HA	JUVENILE (CASH MONEY/UNIVERSAL)
58	50	29	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
59	[illegible]	19	(DO YOU) WANNA RIDE	REEL TIGHT (G-FUNK/RESTLESS)
60	[illegible]	23	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
61	51	2	BE FAITHFUL	FATMAN SCOOP & CROOKLYN CLAN FEAT. FAITH EVANS (AVB)
62	53	22	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
63	[illegible]	29	INVASION OF THE FLAT BOOTY B*****S	TOO SHORT (SHORT/JIVE)
64	62	29	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
65	[illegible]	4	ON DEADLY GROUND	PSYCHO VS. INSCIENCE (BLACKBERRY/NU GRUV)
66	58	7	SECRET	STRAWBERRI (A TO Z/JMR/EAST POINTE)
67	52	22	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
68	58	3	N**** WHAT!!	WHIP (OUTHOUSE)
69	68	9	FREE & SINGLE	B DA OUTTA SIGHT CHILD (OS)
70	72	25	I WASN'T WITH IT	JESSE POWELL (SILAS/MCA)
71	—	1	I REALLY LIKE IT	HARLEM WORLD FEAT. MASE & KELLY PRICE (ALL OUT/SO SO DEF/COLUMBIA)
72	57	27	WESTSIDE	TQ (CLOCKWORK/EPIC)
73	67	7	REMEMBER ME BALLIN	INDO G (HYPNOTIZE MINDS/RELATIVITY)
74	—	2	EVERYTHING I WANT	TEE KEE FEAT. DA MOON (DOC HOLLYWOOD/WHITE LION)
75	65	8	PHO. (PLAYA HATA DEGREE)	TONY-O FEAT. KEVIN GARDNER & REDWINE (EPICUREAN)

◯ Records with the greatest sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Liquid Groove Keeps Up The Flow With H_2O's 'You Can Run . . .'

HIGHER: Over the course of five years, New York-based independent Liquid Groove Records has transformed itself from a little label that could to the little label that did. In doubt? Consider the label's strong, focused discography, which includes "Find A Way" by **Manix!**, "Beautiful Dreams" by **Massflow**, and "Satisfied"/"Take Me Higher," "Livin' For The Future," "Nobody's Business," and "You Can Run . . ." by H_2O.

While the majority of these never left the borders of the underground club scene, "Satisfied"/"Take Me Higher" and "Nobody's Business" managed to cross over into the pop mainstream in the U.K. when they were licensed hy London-based AM:PM. Not bad for a label run out of a 300-square-foot office (with an adjoining 300-square-foot studio) in downtown Manhattan.

The guiding light behind the label is 34-year-old Swiss DJ/producer **Oiiver Stumm**. Having sharpened his musical craft since the early '80s, Stumm was one of the first DJs in Switzerland to program house music. Since moving to New York in 1991, Stumm has concentrated on establishing himself as a producer in the club community. Of course, that doesn't mean he no longer finds time to be a DJ. On the contrary, most weekends will find him manning the turntables at clubs in New York, Switzerland, or the U.K.

But these days, the young entrepreneur is looking toward the April 20 release of "You Can Run . . .," the stunning debut album by his alter ego, H_2O, which was issued last May in Switzerland (on Sony Switzerland) and Austria (on Sony Austria). The stateside Liquid Groove version has been slightly altered from the previous releases.

"Basically, I used Switzerland as a test market," says Stumm. "I saw what worked and what didn't and made changes hased on that. I discovered that I wanted it to be more homogenous.

"Actually," he continues, "it was more of a deadline issue. I was in a hig hurry to finish the album and have it released [in Switzerland]. I already knew there would be changes made for other markets."

All of this said, "Dee Jay" and "Falling By Faith" replace "Keep Me Satisfied" and "Keep On Searching," while the act's remake of **Ronnie Dyson's** Paradise Garage classic "All Over My Face" has been remixed.

Although "You Can Run . . ." is steeped in rhythms of the dancefloor, it's not a typical dance album. In fact, those expecting an album overflowing with peak housers in the style of "Take Me Higher" may be slightly disappointed.



by Michael Paoletta

With a variety of tempos, beats, and featured singers (**Paul Alexander, Billie, Gianni Gahriel, Henry Casper, Bettina Koester,** and **Cieon**), the 11-song collection is reminiscent of the way club DJs once programmed their music: starting at a slower beats-per-minute rate and gradually building from there. It's about creating a mood. And nobody's more ready than Stumm.

"I liked not having to create tracks solely for the dancefloor," Stumm admits. "I liked being able to branch out and show all the colors of clubland. I like experimenting and using different inspirations. I don't like to stick to one particular formula, because I don't want to be bored. I want the music to be interesting and stimulating."

Stumm is managed and booked by Zurich-based **Nadia Rosasco.**

REJOICING: **Cher's** "Believe" single and its namesake album continue to astound and amaze. The Warner Bros. single has logged 17 weeks atop the Hot Dance Music/Maxi-Singles Sales chart, making it the longest-running No. 1 uptempo song on the chart; it has also spent three weeks at No. 1 on The Billboard Hot 100. The album of the same name is firmly ensconced in the top 10 of The Billboard 200. Additionally, the single and alhum have sold, respectively, 571,000 and 965,000 copies, according to SoundScan. Not bad, eh?

But there's more. Last week, Cher's follow-up single—the anthemic "Strong Enough"—entered the Hot Dance Music/Club Play chart at No. 37, making it the Hot Shot Debut. Furtbering our Cher high is her confirmation to perform (along with **Whitney Houston** and **Tina Turner**) April 13 on VH1's "Divas Live '99" special, as well as her North American tour, which begins in mid-June. We can hardly wait for this one!

SINGLES FILE: On April 19, East Side Records U.K. will issue "Was That All It Was," the new single from **Hannah Jones.** One of clubland's fiercest ruling divas, Jones effortlessly takes on this **Jean Carne** disco classic, reworking it into her own peak-bour floor-packer.

Of the mixes provided, we can't seem to get enough of the **Love To Infinity** master mix and the **Rhythm Masters** mix. Culled from the singer's forthcoming album ("Coming Back For More," scheduled for a June release), "Was That All It Was" will surely please the same contingent of the international club community that emhraced the singer's "You Only Have To Say You Love Me," which peaked at No. 1 on the Hot Dance Music/Club Play chart the week of Feb. 28, 1998.

Speaking of remakes, **Abbacadahra** is at it again. On March 22, Almighty U.K. released the act's kicky cover version of **Ahha's** "Mamma Mia"—and the timing couldn't be better! On April 6, the Abba revival goes full speed ahead (again) with the world premiere of "Mamma Mia," a new musical featuring songs made famous by our

(Continued on next page)

Billboard. HOT Dance Breakouts

APRIL 3, 1999

CLUB PLAY

1. **SHE WANTS YOU** BILLIE VIRGIN
2. **MARIA** BLONDIE LOGIC
3. **JOY & PAIN (DON'T YOU BELIEVE ME)** MOA TOMMY BOY
4. **IT'S OVER NOW** DEBORAH COX ARISTA
5. **TURN ME ON** DANNY TENAGLIA FEAT. LIZ TORRES TWISTED

MAXI-SINGLES SALES

1. **BAD GIRL** DJ RAP HIGHER GROUND
2. **PUSH UPSTAIRS** UNDERWORLD JBO
3. **B-BOY STANCE** FREESTYLERS MAMMOTH
4. **MUTUAL** DAUBY WHIRLING
5. **MAMA SWEET** DA HOOL LOGIC 3000

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

React Inks Veteran Vocalists Staton, Martin

BY PAUL SEXTON

LONDON—Two of the most individual voices in dance music are being heard again thanks to an expanding U.K. indie.

The London-based React imprint, which has built its reputation on such club compilation series as "Dope On Plastic" and "Real Ibiza," has signed U.S. soul/gospel queen Candi Staton and German siren Billie Ray Martin to new U.K. deals. With new material forthcoming from both singers, React is well poised to extend its reach in European and worldwide markets.

"What's different about React is that we operate as an EC [European Community] label that happens to he bssed in the U.K.," says label co-owner Thomas Foley. "The U.K. tends to. have an island mentality, but we try to model ourselves more on the Benelux labels, which are pan-European and have a small domestic market, so they have to go beyond their borders. That to me is what the EC is all about."



STATON

Staton's single "Love On Love," which has received upfront cluh and radio support, is scheduled for U.K. commercial release April 5. The song—a club hit for E-Zee Possee on Boy George's More Protein label in 1990—precedes Staton's album "Outside In," tentatively scheduled for release in May. Also expected in May is "Honey," the label debut from Martin.

Additionally, the label is developing the trip-hop outfit Kitachi, which Foley describes as "a black Chemical Brothers."

React has a series of international distribution partnerships for its compilation material, including Rough Trade in Germany, Austria, and the Benelux territories, as well as Media Sept in France; its one blanket deal for all product is with David Gresham Records in South Africa.

Foley says React will look to secure international licensing for its individual artist material. "We're completely open to working with anybody," he says. "We're speaking to both major labels and independents."

REACT®

React was formed in late 1990 and, after a recent restructuring, has a full-time London staff of 12, headed by Foley and A&R director James Horrocks. Far from the usual industry background, Foley came to the dance community from a joh as an insurance broker in the City of London.



FOLEY

"I decided I didn't want to remain a gray man of [London's business district] for the rest of my life," says Foley.

React's relationship with Staton goes back to its earliest days and to its spectacular debut in the U.K. singles market.

In February 1991, British producer John Truelove used a sample by the veteran Alahsma-horn singer on "You Got The Love," whicb he recorded under the moniker the Source. Releasing "You Got The Love" on his own label (Truelove), it peaked at No. 4 on the pop chart. Proving the durability of the track, a 1997 remix did even better, reaching No. 3. Foley estimates that, combined, the two versions have sold some 400,000 copies in the U.K.

Known more recently for her gospel recordings, Staton has rerecorded her anthem "Young Hearts Run Free" for "Outside In." She also collaborated with such revered U.K. producers as K-Klass on the album.

Staton is managed by Simon Napier-Bell, best known for his hroad managerial experience with acts like the Yardbirds, Marc Bolan, and T. Rex.

"For a long time, I didn't feel I had anything to offer," admits Staton. "I thought my day was over. I know how frustrating it is trying to make a hit record. But this was like a push into the mainstream, and I said, 'As long as I can sing good lyrics, I'm finc with it.' "

Born in Hamburg, Martin migrated to London, where she became the lead singer for club-friendly Anglo-German outfit Electribe 101. Later, as a solo artist, she signed to East-West. Recently, the singer/songwriter moved back to Hamburg after having spent 18 months in the U.S.



MARTIN

She describes "Honey" as "leaning towsrd 'Your Loving Arms,' " referring to her 1994 solo release, which became a top 10 British pop hit when it was reissued one year later.

Martin—who is self-managed at the moment—says the album she has been working on is "mainly mid-tempo and hallads, with some Memphis soul-inspired stuff." She lived in Memphis for a spell and says, "I feel my musical roots are there."

She also co-wrote a song for Staton's album and retains her publishing deal with Warner/Chappell.

Foley is optimistic that both Staton and Martin are ripe for re-emergence.

"A lot of artists today have not paid their dues. With people like Dehbie Harry and Cher doing so well, there's never been a better time for older women to be pop stars."

Billboard®
APRIL 3, 1999

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
(1)	2	3	1	**HEARTBREAK HOTEL** ARISTA 13613 † 1 week at No. 1	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
(2)	8	8	8	**I STILL BELIEVE** COLUMBIA 79104 †	MARIAH CAREY
3	2	2	2	**JACKIE'S STRENGTH** ATLANTIC 84442 †	TORI AMOS
8	6	6	6	**ECSTASY (TAKE YOUR SHIRTS OFF)** GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
(5)	2	10	2	**BODY** TWISTED 55528/MCA †	FUNKY GREEN DOGS
(6)	9	14	6	**BABY WANTS TO RIDE** GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
7	3	1	8	**NOTHING REALLY MATTERS** MAVERICK 44613/WARNER BROS. †	MADONNA
(8)	8	9	9	**JOY** DEFINITY 004	KATHY BROWN
9	6	5	10	**WE LIKE TO PARTY!** GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
(10)	12	16	10	**YOU DON'T KNOW ME** ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
(11)	15	22	4	**DARKNESS** INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
12	11	4	12	**SOMEONE TO HOLD** H.O.L.A. 341082	VERONICA
13	10	7	11	**(YOU GOT ME) BURNIN' UP** TOMMY BOY SILVER LABEL 348/TOMMY BOY †	CEVIN FISHER
14	14	11	10	**99** ASTRALWERKS PROMO/CAROLINE †	CASSIUS
(15)	22	24	5	**DO YOU LOVE ME** TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
(16)	21	23	5	**STRANDED** EPIC PROMO	LUTRICIA MCNEAL
17	13	13	10	**THE LOVER THAT YOU ARE (REMIX 2000)** JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
18	17	18	7	**FOOL FOR LOVE** MAXI 2075	SOUL STATION
(19)	23	32	4	**THE MUSIK** NERVOUS DOG 20353/NERVOUS	ORANG'E
20	18	19	7	**MAMA KONDA** EPIDROME PROMO/EPIC	ORINOKO
21	19	17	10	**ETERNAL FLAMES** TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
(22)	26	37	4	**STRUCK BY LOVE** EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
(23)	31	43	3	**RIGHT BEFORE MY EYES** 4 PLAY 1022	NN'G FEATURING KALLAGHAN
24	27	35	4	**GIRLS ON FILM (REMIX)** EMI IMPORT	DURAN DURAN
25	20	15	12	**TAKE THE LONG WAY HOME** CHEEKY PROMO/ARISTA †	FAITHLESS
(26)	29	42	3	**RIDE THE TRIP** JELLYBEAN 2545	PLASMIC HONEY
27	16	12	12	**SKIN** NERVOUS 20356 †	CHARLOTTE
28	25	20	13	**SPECIAL** ALMO SOUNDS PROMO/INTERSCOPE †	GARBAGE
				◄ Power Pick ►	
(29)	37	—	2	**STRONG ENOUGH** WARNER BROS. PROMO	CHER
(30)	32	40	4	**CAN'T TAKE MY EYES OFF OF YOU** AM 0100	JEANIE TRACY
31	28	34	5	**THE NO. 1 SONG IN HEAVEN** OGLIO 85003 †	SPARKS
32	24	29	6	**TAINTED LOVE** TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
(33)	38	46	3	**THE LATIN THEME** MOONSHINE 88456 †	CARL COX
34	30	26	11	**SOMEONE** PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
35	36	48	3	**FEEL WHAT YOU KNOW** SNAPT 2076/MAXI	BIG MUFF
(36)	47	—	2	**WHEN I GROW UP** MUSHROOM IMPORT	GARBAGE
37	35	36	5	**SUPER SONIC** KINETIC 44604	MUSIC INSTRUCTOR (FEAT. FLYING STEPS)
38	40	45	3	**NERVOUS BREAKDOWN** GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
39	34	27	8	**POPCORN** VIRGIN IMPORT	THE BOOMTANG BOYS
(40)	44	—	2	**MARILYN 2000** DREAM BEAT IMPORT	JUSTINE
41	42	38	9	**HAPPY** AFTERHOURS 350/UC	DONNA BLAKELY
				◄ Hot Shot Debut ►	
(42)	NEW ▶		1	**THE FLAME** TRAX 10082	ERIN HAMILTON
(43)	NEW ▶		1	**DREAMING** TOMMY BOY SILVER LABEL 359/TOMMY BOY	RUFF DRIVERZ PRESENTS ARRDIA
44	33	28	12	**FLOWER QUIET '99** GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
(45)	NEW ▶		1	**GOT TO DANCE DISCO** GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
(46)	50	—	2	**THAT MAN OF MINE** REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE
(47)	NEW ▶		1	**THE SWISHER** RAW NERVE 1001	SUMMER'S EVE
48	41	33	11	**OBSESSION** 4 PLAY 1020	FUZZY LOGIC
49	48	44	5	**BODY MOVIN'** CAPITOL IMPORT †	BEASTIE BOYS
50	39	25	13	**GOOSEBED** MUSICNOW 19	BT

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	19	**BELIEVE** (T) (X) WARNER BROS. 44576 † 18 weeks at No. 1	CHER
				◄ Greatest Gainer ►	
(2)	2	2	7	**BLUE MONDAY** (T) (X) ELEMENT/REE/REPRISE 44655/WARNER BROS. †	ORGY
3	3	9	9	**HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY** (T) (X) ARISTA 13613 †	WHITNEY HOUSTON
(4)	8	6	16	**WE LIKE TO PARTY!** (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
(5)	6	5	4	**PRAISE YOU** (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
6	5	4	7	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
(7)	8	8	26	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STARDUST
(8)	9	9	35	**THE ROCKAFELLER SKANK** (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
9	7	7	4	**JACKIE'S STRENGTH** (T) (X) ATLANTIC 84442/AG †	TORI AMOS
10	10	21	6	**MIAMI** (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
11	11	10	6	**PRETTY FLY (FOR A WHITE GUY)** (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
12	13	11	9	**ALL I HAVE TO GIVE** (T) (X) JIVE 42563 †	BACKSTREET BOYS
(13)	19	17	44	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (T) (X) COLUMBIA 78932 †	RICKY MARTIN
14	16	12	26	**NOBODY'S SUPPOSED TO BE HERE** (T) (X) ARISTA 13551 †	DEBORAH COX
15	14	18	45	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
16	15	13	9	**TAINTED LOVE** (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
17	12	14	30	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
18	17	15	9	**I'M BEAUTIFUL** (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
(19)	18	16	17	**UP & DOWN** (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
(20)	22	30	11	**C'EST LA VIE** (T) (X) EPIC 79085 †	B*WITCHED
(21)	21	19	5	**BOOY** (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
				◄ Hot Shot Debut ►	
(22)	NEW ▶		1	**TURN ME ON** (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
23	20	20	43	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
(24)	32	34	13	**SKIN** (T) (X) NERVOUS 20356 †	CHARLOTTE
(25)	30	—	33	**DO IT AGAIN/MEN BEAT THEIR MEN** (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
26	23	22	40	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
27	26	23	7	**WHEN I'M GONE** (T) (X) ROBBINS 72034	ROCKELL
28	25	25	48	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
(29)	NEW ▶		1	**WHAT'O YOU COME HERE FOR?** (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
30	24	24	10	**TAKING EVERYTHING** (T) (X) EASTWEST 63779/EEG †	GERALD LEVERT
31	31	28	9	**SOMEONE TO HOLD** (T) (X) H.O.L.A. 341082	VERONICA
32	29	31	15	**NORNY** (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
33	28	26	27	**ONLY WHEN I LOSE MYSELF** (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE
34	27	40	7	**THIS JOY** (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
35	35	35	10	**X '99** (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
36	33	27	17	**WOULD YOU...?** (T) (X) OVAL 27556/V2 †	TOUCH AND GO
37	34	46	63	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC †	JAYDEE
(38)	NEW ▶		1	**LADYSHAVE** (T) (X) 4AD 44618/WARNER BROS. †	GUSGUS
(39)	39	48	26	**LET ME GO...RELEASE ME** (T) (X) H.O.L.A. 341070	VERONICA
40	37	32	15	**FIND ANOTHER WOMAN** (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
41	36	33	51	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515 †	BACKSTREET BOYS
(42)	NEW ▶		1	**MARIA** (T) (X) LOGIC 78040/BEYOND †	BLONDIE
43	38	38	22	**JUMP AROUND (2000 MIX)** (T) (X) TOMMY BOY 463	HOUSE OF PAIN
(44)	48	—	5	**BEACHBALL** (T) ULTRA 016 †	NALIN & KANE
45	40	36	54	**FROZEN** (T) (X) MAVERICK 43993/WARNER BROS. †	MADONNA
(46)	42	39	5	**THE MUSIK** (T) (X) NERVOUS DOG 20353/NERVOUS	ORANG'E
47	41	29	3	**NOTHING REALLY MATTERS** (T) MAVERICK 44613/WARNER BROS. †	MADONNA
48	43	41	9	**FRIEND OF MINE** (T) (X) T-NECK/ISLAND 572331/MERCURY †	KELLY PRICE
49	47	45	20	**DON'T LET THIS MOMENT END/OYE** (T) (X) EPIC 79059 †	GLORIA ESTEFAN
50	46	47	10	**(YOU GOT ME) BURNIN' UP** (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY †	CEVIN FISHER

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

fave Swedish popsters. "Mamma Mia" will be performed at Prince Albert Theatre in London's West End.

KEEP THE FAITH: On Saturday (3), clubland's highly praised male vocalist **Colonel Abrams**—along with Colonel Records, Eightball Records, Authority Records, King Street Recordings, and the Robinson Wall Project—will be debuting a monthly club happening at the Rio club in New York.

Dubbing the first-Saturday-of-the-month party A Better Tomorrow, Abrams promises a monthly event aimed specifically at "promoting new product from independent labels that don't always get the exposure they deserve. And we'll toss in a few club classics for good measure." For additional information, call 201-968-0599.

PARTING GLANCES: On March 14, one of disco music's true pioneers, **Gregg Diamond**, died from gastrointestinal hemorrhaging.

Born May 4, 1949, in Bryn Mawr, Pa., Diamond—along with artists like **Silver Convention** and **Donna Summer** and producers like **Giorgio Moroder** and **Boris Midney**—will be remembered for championing the disco cause and helping establish the disco era.

Diamond—together with bassist/production assistant **Jim Gregory**, guitarist/production assistant **Steve Love**, and engineer/co-producer/brother **Godfrey Diamond**—created one of disco's first studio groups, **Bionic Boogie**. He later formed **Starcruiser**.

Featuring such vocalists as **Luther Vandross**, **Gwen Guthrie**, **Cissy Houston**, and **Jocelyn Brown**, Bionic Boogie was responsible for many a disco hit, including "Dance Little Dreamer," "Risky Changes," "Hot Butterfly," "Chains," and "Cream (Always Rises To The Top)."

Diamond also produced "More, More, More" for the **Andrea True Connection** and "Most Of All" for **Gloria Gaynor**.

Diamond is survived by his girlfriend, **Claudia DeVecchi**; his sister, **Bambi Marksohn**; and his brothers, **Godfrey Diamond** and **Jack Doroshow**.

Epic's Diffie Makes Some Changes For 'Night To Remember'

BY DEBORAH EVANS PRICE

NASHVILLE—"I've always been a believer in the old work ethic—the harder you work, the luckier you get," says Joe Diffie.

Feeling everything in his life was "stale," Diffie set out to make changes—he quit smoking, began managing himself, and set out to write and record his "career album." The result is "A Night To Remember," due May 18 on Epic.



DIFFIE

"This is the best album of Joe Diffie's career," says Sony Music Nashville senior VP of sales and marketing Mike Kraski. "From a market perspective, there's only one message we want to send to the consumer, and that is 'Joe Diffie is the best country singer—period.'"

Producer Don Cook agrees. "To me, this sounds like the real Joe Diffie," says Cook. "There are some real country songs. I love it... It's Joe doing stuff he likes, and I think it translates into something good. The only agenda anybody has was Joe just being Joe."

The album was co-produced by Cook and Lonnie Wilson (former lead singer for Bandana and an in-demand session drummer). Diffie worked with Cook and Wilson on three cuts for his greatest-hits package, but the new album marks the first time the three have worked on an entire project.

"I've known Lonnie forever, and was so thrilled that Don wanted to include Lonnie in on the production," says Diffie, "because Lonnie is one of the most talented guys in Nashville."

"He's a rising star in the production world," Cook says of Wilson. "I love the fact that he's doing his first project with me."

When the trio began looking for songs for the project, Diffie says, the goal was "songs that put love in a positive light, even if it was a leaving-type song. A lot of my songs in the past were songs that had a lot of pictures and characters in them—water towers and pickup trucks. I wanted to do something a little different. I feel like I've closed that chapter with the greatest-hits album."

Diffie says the album employs different instrumentation and different background vocals. "It's difficult to try to reinvent yourself," he says, "but this is a different direction. I feel like we kicked everything up to a new level."

Kraski says Diffie is such a skilled vocalist, he could perform any type of music, but traditional country is where he excels. He also acknowledges that Diffie has had a string of novelty records that have perhaps garnered too much attention. "I think the industry has overplayed that," Kraski says. "There's a place for fun songs in country music, but, yes, it might have gone on one or two songs too long."

Consequently, there are no novelty tunes on the album. "There are no ditties here," says Kraski. "He has a great sense of humor, but we can't risk him not being taken seriously as a great vocalist."

Diffie readily admits he wanted to steer clear of humorous tunes on this project. "We focused tenaciously on songs that didn't have any kind of tongue-in-cheek humor," he says. "Those kind of songs have played

(Continued on next page)

New Live-Album Label From Billy Bob's Texas A First For A Venue

BY CHET FLIPPO

NASHVILLE—Niche record labels continue to test the country marketplace as Nashville's mainstream labels focus increasingly only on mainstream, contemporary artists.

With labels such as Rykodisc (Kelly Willis), E-Squared (Steve Earle and the Del McCoury Band), Madacy (John Denver), Intersound (T Graham Brown), and Skaggs Family Records (Ricky Skaggs) represented on the Top Country Albums chart, artists and material formerly considered fringe releases are increasingly emphasized.

Now, live country music gains a new emphasis with the launch of Live at Billy Bob's Texas, the first record label begun by a venue and featuring only live albums recorded there.

The 100,000-square-foot Fort Worth, Texas, venue, which calls itself the world's largest honky-tonk, has entered into a five-year partnership with the Fort Lauderdale, Fla.-based Smith Music Group to produce between 12 and 20 live CDs a year, recorded in the club.

First releases, due April 27, are by John Conlee, Eddy Raven, and Texas regional favorite Pat Green.

Smith Music Group owner Rick Smith says the move was a natural one for a venue so associated with name country concerts. "It's a unique venue, with 120 live name shows a year, featuring artists ranging from up-and-comers to established superstars," he notes. "And some of today's superstars will come to us eventually. Our talent pool is enormous."

And, Smith notes, Billy Bob's artist roster will include star artists who are no longer on major labels. "Some of these guys don't have record deals or don't want regular label deals anymore. They still want to keep their names out there and have records out."

The first recording made in the club for this series, he notes, was of Merle Haggard's New Year's Eve show last Dec. 31. It will be released in June, followed in August by albums by Roy Clark and a reunited Moe Bandy & Joe Stampley.

(Continued on next page)

Blue Plate Serves Up Bill Monroe At 'Mountain Stage'; John Prine Returns

Nashville Scene

by Chet Flippo

ON THE RECORD: The late **Bill Monroe** is the subject of an unexpected new live album. Blue Plate Music will release "Bill Monroe: Live From The Mountain Stage" on May 11.

The label has produced 19 previous live artist compilations from the Charleston, W.Va.-based radio show "Mountain Stage."

But, Blue Plate partner **Dan Einstein** tells Nashville Scene, he and partner **Al Bunetta** hadn't gone through the archives in some time. "There may be things under your nose you don't see," says Einstein. "Al said, 'Let's go through the archives again.' I found this Bill Monroe set, popped the tape in and realized there were 13 tracks! It's fantastic. Bill introduces all the songs and is excited onstage."

The set, he notes, was cut in 1989 and is "a patchwork quilt of his stuff—gospel quartet numbers and traditional bluegrass. MCA Nashville [Monroe's label] and Bill's estate graciously gave us their blessing to go ahead with it."

Blue Plate is based in Nashville and is distributed by Distribution North America.

WELCOME BACK: John Prine returns to touring and recording after a year-and-a-half absence, during which he underwent successful surgery and radiation treatment for cancer in his neck. His present tour dates run from late March through June, ending with the Guinness Fleadh Festival June 26 in New York.

Prine has been working on an album of duets with the likes of **Lucinda Williams, Melba Montgomery, Connie Smith, Nanci Griffith,** and **Iris DeMent.**

PEOPLE: On the heels of its successful "Trio" and "Trio II" albums, Asylum Records has now signed two-thirds of that group to a duet album. The project pairs **Emmylou Harris** and **Linda Ronstadt** for what Asylum says will be an early-summer release. The two have been working with producer **Glyn Johns,** and the material is said to be heavily alternative.

George Jones went home from Vanderbilt Medical Center on March 19, two weeks after his near-fatal car wreck. He'll continue recuperating at his farm in Williamson County, Tenn.

Doug Stone signs with Atlantic Records Nashville ... **Diamond Rio** signs with **Ken Kragen** for management ... **Dwight Yoakam** will launch a book in April, an album in May, and a tour in June. Hyperion publishes his lyrics collection "A Long Way Home: Twelve Years Of Words" on April 18; Reprise releases "Last Chance For A Thousand Years: Dwight Yoakam's Greatest Hits From The '90s" on May 18; and Yoakam will begin a summerlong North American tour in late June, with dates to be announced ... **Dixie Chick Natalie Maines** received a Distinguished Alumnus Award from the Berklee College of Music, during Berklee's annual student and faculty visit to Nashville in March.



ON THE ROW: In other label news, new company DeltaDisc (Nashville Scene, Billboard, March 13) is already downsizing and has dropped six staffers, including A&R VP **Mike Daniel.**

The Country Music Assn. presents an Artist's Way workshop Tuesday (30) and Wednesday (31) featuring **Mark Bryan,** contributor to "The Artist's Way" and co-author of "The Artist's Way At Work: Riding The Dragon."

Music Row was awash in color March 23 as Asylum Records decorated the area with hundreds of helium-filled balloons to mark the release of **Lila McCann's** album "Something In the Air."



Surprise For Waylon. Waylon Jennings, a special guest at the RCA Label Group (RLG) Country Radio Seminar showcase aboard the General Jackson showboat, dueted with new RCA artist Andy Griggs on Jennings' hit "Are You Sure Hank Done It This Way." RLG chairman Joe Galante then surprised Jennings with a plaque representing 15 million units sold during Jennings' years with RCA. Shown, from left, are Jennings, Griggs, and Galante.

COUNTRY CORNER



by Wade Jessen

GONNA FIND ME A BLUEBIRD: **Lila McCann's** first title on Top Country Singles Sales dominates the chart, as "With You" (Asylum) increases approximately 3,000 scans to shoot 4-1. Those sales also give McCann her first ink on The Billboard Hot 100, where the single bows at No. 97. On Hot Country Singles & Tracks, McCann's song gains 199 spins to move 31-29 with airplay at 145 monitored stations. New airplay is heard at WGNA Albany, N.Y.; WKHK Richmond, Va.; WMIL Milwaukee; WOGY Memphis; and WQDR Raleigh, N.C.

With 27 spins each, airplay leaders this week are WQBE Charleston, W.Va., and WSM Nashville; the overall airplay leader is KTOM Monterey/Salinas, Calif., with 117 plays to date. The videoclip aired 29 times on the Great American Country network and 14 times on CMT.

"With You" is the lead single from McCann's sophomore set, "Something In The Air," which arrived at retail March 23.

FROM MEMPHIS TO NASHVILLE: Following a March 15 repeat cablecast on TNN of a segment of "The Life And Times" profiling **Roy Orbison**, his "16 Biggest Hits" (Monument) takes Hot Shot Debut honors at No. 75 on Top Country Albums, where it opens with approximately 1,500 units. Other previous Orbison collections make noteworthy gains, including "Super Hits" (Columbia), which scans 3,000 units to rise 15-8 on Top Country Catalog Albums, up 5%. "The Very Best Of Roy Orbison" (Virgin), which narrowly missed charting on our catalog list, finishes with approximately 1,500 pieces.

The biography segment, which first aired on April 2, 1997, was given a prime-time position this time around, beginning at 8 p.m. EST. At press time, a network source tells Country Corner that no future airings of the episode have been slated.

TIGHT AS TWIN FIDDLES: Country godmother **Emmylou Harris** once mused that "a shuffle is worth a thousand words." If that's true, **Dixie Chicks'** "Tonight The Heartache's On Me" (Monument) filibusters Hot Country Singles & Tracks, where it opens with Hot Shot Debut honors at No. 62. New airplay is detected at WWWW Detroit, KKBQ Houston, and KMLE Phoenix.

"Our single didn't ship until March 23, so this early activity is coming solely from album play," says **Larry Pareigis**, Monument promotion VP. "For those who've quizzed us about [going for potential] crossover airplay, I guess the way to answer that is to ship a shuffle." Pareigis says group member/banjoist **Emily Erwin's** recent Academy of Country Music nomination in the instrumentalist category also sends a clear signal that the band is committed to the country format.

With a classic country dance-hall beat, "Tonight The Heartache's On Me" is the fifth single from the quadruple-platinum "Wide Open Spaces," which scans more than 90,000 units to hold at No. 2 on Top Country Albums and finish at No. 9 on The Billboard 200.

Wade Jessen can be reached via E-mail at wjessen@billboard.com.

EPIC'S DIFFIE MAKES SOME CHANGES FOR 'NIGHT TO REMEMBER'

(Continued from preceding page)

themselves out. I think radio is tired of them. I think the fans kind of got a little tired of them, and frankly I got a little tired of them.

"And it has eclipsed [more serious songs]," Diffie adds. "People would say, 'Why don't you record more ballads.' If you listen to my albums, there is exactly the same number of ballads and uptempo songs, but when you have success with a certain type of song, everybody has a tendency to say, 'Let's put another one out, because we had success with that last one.' "

Kraski says the label will alert consumers to the album via ads in country publications and on radio, as well as media opportunities and prime positioning at CMT.

"We made presentations at [the National Assn. of Recording Merchandisers Convention] with all the major accounts," he says, "and they were very effusive in their comments about the songs and Joe's performance. Early reaction from radio has also been very positive."

"Joe Diffie is going to the next level with his new CD," says WKKZ St. Louis music director Dave Louis. " 'A Night To Remember' is a grand slam, and this new album may make him the Mark McGwire."

Kraski feels this will be one of Diffie's most successful projects. "What makes this different is Joe's involvement as a writer," says Kraski. "Because he wrote so much of the material, he's more involved, he's more engaged on this album. Top to bottom, this is an incredibly deep album."

Diffie is booked by Monterey Artists. He has his own publishing company, Difftunes (BMI), and his own management company, Third Rock Management.

BILLY BOB'S TEXAS

(Continued from preceding page)

"We're also in negotiations with Waylon Jennings and Ray Price," Smith adds. "We installed a state-of-the-art digital studio in Billy Bob's, and we can do these recordings fairly economically."

The record label has entered into an agreement with JRB Sales & Marketing of New York, Smith says, and releases will be in major retail accounts. The label is in negotiations for major online and TV marketing outlets, he says. The CDs will also be available at Billy Bob's Texas, as well as to the club's mailing-list members. Initial Texas promotional activities will include campaigns in the Tom Thumb and Randall's supermarket chains.

"We'll do radio and print advertising," says Smith, "and store 'Reward Card' holders will be able to buy the CDs in-store on a pre-release basis. We'll also have the artists doing in-stores there. We're also working on a one-hour syndicated radio show called 'Live At Billy Bob's Texas,' with Bill Mack as host."

Famed Texas radio personality Mack (author of LeAnn Rimes' "Blue," among other songs) will also write biographies and liner notes for the Billy Bob's live-album series. Western artist Dave Merrick has been commissioned to do artist portraits for the album covers.



Reba's Award. Vince Gill surprised MCA Nashville labelmate Reba McEntire with the Country Radio Seminar (CRS) 1999 Humanitarian Award. Shown, from left, are Westwood One president of programming and Country Radio Broadcasters president Ed Salamon, Gill, McEntire, CRS keynote speaker Dick Clark, and CRB executive director Paul Allen.



Casino Bosses. DreamWorks Records Nashville hosted a Monte Carlo casino night at the Country Radio Seminar, with label artists Jessica Andrews and Randy Travis entertaining. Shown, from left, are Andrews, Travis, Dreamworks Nashville senior executive of promotion and development Scott Borchetta, and DreamWorks Nashville principal executive James Stroud.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

63 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunnmusic, ASCAP)
14 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
64 **BABY AIN'T ROCKING ME RIGHT** (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
61 **BARLIGHT** (Warner-Tamerlane, BMI) WBM
33 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL
75 **BOY ON BOY** (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP)
6 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
21 **CAN'T GET ENOUGH** (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL
74 **COLD COFFEE MORNING** (Sony/ATV Tree, BMI/Mr Bubba, BMI)
70 **COWBOY CADILLAC** (Alme, ASCAP/Daddy Rabbit, ASCAP/John Juan, BMI)
27 **DON'T COME CRYING TO ME** (Vinny Mae, BMI/Englishtown, BMI) WBM
13 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
15 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
72 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI)
73 **FREE ME** (Rick Hall, ASCAP) WBM
67 **FROM THE INSIDE OUT** (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC)
11 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM
71 **GOOD IDEA TOMORROW** (BMG Songs, ASCAP)
18 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
68 **HAPPY EVER AFTER** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
48 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI)
25 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL
55 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
1 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
6 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
16 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
56 **IF A MAN ANSWERS** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
60 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
3 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
24 **I'M LEAVING** (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
51 **IT'S ABOUT TIME** (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL
38 **I WAS** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
39 **I WILL BE THERE FOR YOU** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM
23 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
58 **LET'S START LIVIN'** (Dreaming In Public, SOCAN/South Beach, ASCAP)
65 **LIFE GOES ON** (Island Bound, ASCAP/Famous, ASCAP) HL
40 **LITTLE GOOD-BYES** (Without Arms, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/KOG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL
15 **LOVE AIN'T LIKE THAT** (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
32 **MAN! I FEEL LIKE A WOMAN!** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
29 **MAYBE NOT TONIGHT** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
4 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
42 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
69 **NO EASY GOODBYE** (Mike Curb, BMI/That's A Smash, BMI/Sounds Of Boudreaux, BMI) WBM
57 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Alma, ASCAP/Daddy Rabbit, ASCAP) WBM
17 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
47 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixe Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
7 **ORDINARY LIFE** (Magnolia Hill, ASCAP)
26 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
6 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
66 **SATURDAY NIGHT** (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
43 **SAY ANYTHING** (Mike Curb, BMI/Curbsongs, ASCAP) WBM
34 **SHE'S ALWAYS RIGHT** (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
54 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
46 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
50 **SOMETHIN' 'BOUT A SUNDAY** (Alme, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
12 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
35 **STRANGER IN MY MIRROR** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
59 **SUNDOWN** (Moose, SOCAN) WBM
36 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
62 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP)
20 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
16 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
45 **WHAT ABOUT YOU** (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Tolver, BMI) HL/WBM
37 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) WBM
41 **WHAT'S THE MATTER WITH YOU BABY** (Alme, ASCAP) WBM
52 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
44 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
6 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
28 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
48 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) WBM
31 **YOU DON'T NEED ME NOW** (Blackened, BMI) WBM
30 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
53 **YOU STILL SHAKE ME** (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL
2 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL
22 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard® HOT COUNTRY SINGLES & TRACKS™

APRIL 3, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	2	17	**HOW FOREVER FEELS** 2 weeks at No. 1 B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
2	2	1	17	**YOU WERE MINE** P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
3	5	8	15	**I'LL THINK OF A REASON LATER** M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	3
4	4	5	13	**MEANWHILE** T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
5	3	3	23	**BUSY MAN** J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	BILLY RAY CYRUS (V) MERCURY 566582 †	3
6	8	9	12	**I CAN'T GET OVER YOU** D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	6
7	7	11	22	**ORDINARY LIFE** N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	7
8	6	7	19	**POWERFUL THING** T.BROWN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	6
9	10	13	11	**WISH YOU WERE HERE** C.CHAMBERLAIN (S.EWING,B.ANDERSON,D.MOORE)	MARK WILLS (V) MERCURY 566764	9
10	9	4	20	**I DON'T WANT TO MISS A THING** M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
11	14	16	9	**GONE CRAZY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	11
12	13	12	26	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
13	16	17	21	**DRIVE ME WILD** M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	13
14	18	19	10	**ANYONE ELSE** P.WORLEY,B.J.WALKER,JR.,C.RAYE (R.FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	14
15	17	18	12	**LOVE AIN'T LIKE THAT** B.GALLIMORE,F.HILL (T.GALTANO,A.J.MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	15
16	12	10	23	**UNBELIEVABLE** M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
17	11	6	27	**NO PLACE THAT FAR** N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584 †	1
				◄ AIRPOWER ►		
18	19	21	15	**HANDS OF A WORKING MAN** B.GALLIMORE (D.V.WILLIAMS,JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	18
19	20	23	9	**EVERYTIME I CRY** K.STEGALL (B.REGAN,K.STALEY)	TERRI CLARK (V) MERCURY 566848 †	19
				◄ GREATEST GAINER ►		
20	25	30	7	**TWO TEAROPS** S.WARNER (B.ANDERSON,S.WARNER)	STEVE WARINER (V) CAPITOL 58767 †	20
21	22	22	12	**CAN'T GET ENOUGH** E.GORDY,JR. (B.DALY,W.RAMBEAUX,K.BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
22	24	24	17	**YOU WON'T EVER BE LONELY** D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	22
23	15	14	18	**KEEPIN' UP** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER,R.ROGERS)	ALABAMA RCA ALBUM CUT	14
24	23	26	10	**I'M LEAVING** P.MCMAKIN,A.TIPPIN (A.BARKER,R.HARBIN,L.D.LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	23
25	26	28	8	**HILLBILLY SHOES** J.SCAIFE (M.GEIGER,W.MULLIS,B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	25
26	27	51	3	**PLEASE REMEMBER ME** B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	TIM MCGRAW CURB ALBUM CUT †	26
27	28	29	11	**DON'T COME CRYING TO ME** T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
28	34	35	6	**MAYBE NOT TONIGHT** K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	28
29	31	33	10	**WITH YOU** M.SPIRO (M.HENDRIX,R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	29
30	33	34	9	**YOUR OWN LITTLE CORNER OF MY HEART** M.BRIGHT,T.DUBOIS (W.ALDRIDGE,B.CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	30
31	29	31	10	**YOU DON'T NEED ME NOW** C.BLACK,J.STROUD (C.BLACK,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
32	36	48	5	**MAN! I FEEL LIKE A WOMAN!** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	32
33	32	32	12	**BETTER MAN** C.FARREN (B.WARREN,B.WARREN,G.NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
34	35	38	7	**SHE'S ALWAYS RIGHT** D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	34
35	38	46	5	**STRANGER IN MY MIRROR** J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,K.WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	35
36	30	27	17	**THAT DON'T IMPRESS ME MUCH** R.J.LANGE,S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 566220 †	8
				◄ MOST NEW STATIONS ►		
37	37	43	5	**WHATEVER YOU SAY** P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	MARTINA MCBRIDE (V) RCA 65730 †	37
38	39	40	8	**I WAS** K.LEHNING (C.BLACK,P.VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	38
39	40	42	9	**I WILL BE THERE FOR YOU** B.GALLIMORE (R.BOWLES,J.LEO,T.SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	39
40	44	49	6	**LITTLE GOOD-BYES** D.HUFF (K.OSBORN,J.PLEIRE,K.GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	40
41	41	45	12	**WHAT'S THE MATTER WITH YOU BABY** R.CROWELL (B.N.CHAPMAN,A.ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
42	45	52	4	**A NIGHT TO REMEMBER** D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	JOE DIFFIE EPIC ALBUM CUT †	42
43	43	41	11	**SAY ANYTHING** R.HERRING,M.BRIGHT (S.MCANALLY,R.HERRING)	SHANE MCANALLY MCG/CURB ALBUM CUT/CURB †	41
44	49	53	8	**WHO NEEDS PICTURES** F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	44
45	46	50	7	**WHAT ABOUT YOU** T.MCGRAW,B.GALLIMORE,J.STROUD (T.MULLINS,T.TOLIVER)	SONS OF THE OESERT (C) (D) EPIC 79116 †	45
46	57	69	4	**SLAVE TO THE HABIT** D.HUFF (KOSTAS,T.KEITH,C.CANNON)	SHANE MINOR MERCURY ALBUM CUT †	46
47	51	65	3	**ONE HONEST HEART** D.MALLOY,R.MCENTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	REBA (V) MCA NASHVILLE 72094	47
48	58	—	2	**HELLO L.O.V.E.** G.FUNDIS (J.STEELE,D.WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
49	55	55	4	**WRITE THIS DOWN** T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	49
50	54	58	4	**SOMETHIN' 'BOUT A SUNDAY** R.E.ORRALL,J.LEO (C.WISEMAN,T.NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	50
51	53	56	5	**IT'S ABOUT TIME** S.HENDRICKS,T.BRUCE (M.D. SANDERS,E.HILL)	JULIE REEVES VIRGIN ALBUM CUT †	51
52	48	39	16	**WHEN MAMA AIN'T HAPPY** T.BROWN (R.GILES,G.GODARD,T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
53	47	37	11	**YOU STILL SHAKE ME** D.CARTER,C.FARREN (L.SATCHER,T.ROUILLIER)	DEANA CARTER (V) CAPITOL 58760 †	36
54	64	61	4	**SINGLE WHITE FEMALE** T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT †	54
55	60	63	10	**HORSE TO MEXICO** C.HOWARD,A.SMITH (P.SEBERT,J.MCELROY)	TRINI TRIGGS (C) (D) (V) MCG/CURB 73066/CURB	53
56	50	47	7	**IF A MAN ANSWERS** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) MERCURY 566912	44
57	52	44	14	**NO MORE LOOKING OVER MY SHOULDER** B.J.WALKER,JR.,T.TRITT (M.PETERSON,C.WISEMAN)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108 †	38
58	59	59	8	**LET'S START LIVIN'** B.HILL (G.GRAND,S.RICE)	GIL GRAND MONUMENT ALBUM CUT	55
59	62	68	5	**SUNDOWN** C.YOUNG,B.CHANCEY (G.LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
60	74	—	2	**I KNOW HOW THE RIVER FEELS** M.D.CLUTE,DIAMOND RIO (S.D.JONES,A.POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	60
61	67	70	12	**BARLIGHT** L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON (C) (D) LUCKY DOG 78061/COLUMBIA †	60
				◄ HOT SHOT DEBUT ►		
62	NEW ▶		1	**TONIGHT THE HEARTACHE'S ON ME** P.WORLEY,B.CHANCEY (M.W.FRANCIS,J.MACHAE,B.MORRISSON)	DIXIE CHICKS MONUMENT ALBUM CUT	62
63	NEW ▶		1	**ANGELS WORKING OVERTIME** D.CARTER,C.FARREN (M.DULANEY,M.LUNN)	DEANA CARTER CAPITOL ALBUM CUT	63
64	63	64	4	**BABY AIN'T ROCKING ME RIGHT** J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
65	61	60	6	**LIFE GOES ON** M.BRIGHT (S.D.JONES)	JAMES PROSSER (C) (D) (V) WARNER BROS. 17111 †	59
66	68	62	9	**SATUROAY NIGHT** D.HUFF (C.CANNON,J.STEWART)	LONESTAR (C) (D) BNA 65694	47
67	NEW ▶		1	**FROM THE INSIDE OUT** J.STROUD,J.KING (M.BEESON,A.KASET)	LINOA DAVIS DREAMWORKS ALBUM CUT †	67
68	69	73	6	**HAPPY EVER AFTER** G.NICHOLSON,T.GRAHAM BROWN (G.NICHOLSON,K.WELCH)	T. GRAHAM BROWN INTERSOUND ALBUM CUT †	68
69	66	67	5	**NO EASY GOODBYE** DELIOUS,A.SMITH (J.HOLLAND)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84457 †	56
70	NEW ▶		1	**COWBOY CADILLAC** B.BECKETT,P.GREENE (C.WISEMAN,D.M.WELLS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	70
71	65	—	2	**GOOO IDEA TOMORROW** C.YOUNG,B.CHANCEY (D.DODD)	OERYL OODD COLUMBIA ALBUM CUT	65
72	NEW ▶		1	**FOOL, I'M A WOMAN** N.WILSON,B.CANNON (S.EVANS,M.BERG)	SARA EVANS RCA ALBUM CUT	72
73	71	66	5	**FREE ME** B.BECKETT (W.ALDRIDGE)	WAYNE TOUPS BTM ALBUM CUT	66
74	RE-ENTRY		2	**COLD COFFEE MORNING** J.TAYLOR,J.RANDALL (B.ANDERSON,J.RANDALL)	JON RANOALL ASYLUM ALBUM CUT	71
75	72	—	2	**BOY OH BOY** T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,A.WILKINSON)	THE WILKINSONS GIANT ALBUM CUT/REPRISE †	72

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

APRIL 3, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	4	9	5	**WITH YOU** ASYLUM 64052/EEG	LILA MCCANN
2	1	2	20	**FLY (THE ANGEL SONG)** GIANT 17131/WARNER BROS.	THE WILKINSONS
3	3	1	9	**HOW FOREVER FEELS** BNA 65666/RLG	KENNY CHESNEY
4	2	3	16	**I DON'T WANT TO MISS A THING** DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
5	5	4	11	**MEANWHILE/YOU HAVEN'T LEFT ME YET** MCA NASHVILLE 72084	GEORGE STRAIT
6	6	5	14	**SOMEBOOY'S OUT THERE WATCHING** EPIC 79064/SONY	THE KINLEYS
7	7	6	22	**HOLD ON TO ME** ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
8	15	25	3	**HILLBILLY SHOES** COLUMBIA 79115/SONY	MONTGOMERY GENTRY
9	10	12	5	**YOU WON'T EVER BE LONELY** RCA 65646/RLG	ANDY GRIGGS
10	11	10	6	**I WILL BE THERE FOR YOU** DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
11	9	7	7	**ORIVE ME WILD** CURB 73075	SAWYER BROWN
12	8	8	9	**ORDINARY LIFE** WARNER BROS. 17136	CHAD BROCK
13	12	11	55	**THIS KISS** ▲ WARNER BROS. 17247	FAITH HILL
14	13	13	27	**IF I LOST YOU** WARNER BROS. 17152	TRAVIS TRITT
15	14	15	94	**HOW DO I LIVE** ▲³ CURB 73022	LEANN RIMES
16	17	16	5	**AMONG THE MISSING** BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
17	16	14	20	**NO PLACE THAT FAR** RCA 65584/RLG	SARA EVANS
18	18	17	56	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
19	22	—	2	**WHAT'S THE MATTER WITH YOU BABY** WARNER BROS. 17112	CLAUDIA CHURCH
20	NEW ▶		1	**LITTLE GOOD-BYES** LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
21	19	18	28	**SOMEONE YOU USED TO KNOW** EPIC 79011/SONY	COLLIN RAYE
22	21	19	9	**NO MORE LOOKING OVER MY SHOULDER** WARNER BROS. 17108	TRAVIS TRITT
23	20	—	14	**HORSE TO MEXICO/STRAIGHT TEQUILA** CURB 73066	TRINI TRIGGS
24	NEW ▶		1	**WHO NEEDS PICTURES** ARISTA NASHVILLE 13156	BRAD PAISLEY
25	NEW ▶		1	**FAITH OF THE HEART** CAPITOL 58757	SUSAN ASHTON

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP COUNTRY ALBUMS™

APRIL 3, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	72	**SHANIA TWAIN** ▲⁷ MERCURY 536003 (10.98 EQ/17.98) 25 weeks at No. 1	COME ON OVER	1
2	2	8	60	**DIXIE CHICKS** ▲⁴ MONUMENT 68195/SONY (10.98 EQ/16.98)	WIDE OPEN SPACES	1
3	3	2	8	**GEORGE STRAIT** MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	1
4	4	4	18	**GARTH BROOKS** ◆¹² CAPITOL 97424 (15.98/26.98)	DOUBLE LIVE	1
5	7	8	48	**FAITH HILL** ▲⁷ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	5	3	**KENNY CHESNEY** BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
7	5	9	19	**SOUNDTRACK** ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
8	8	7	6	**EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON** ASYLUM 62775/EEG (11.98/17.98)	TRIO II	4
9	10	11	53	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
10	9	6	4	**TRACY BYRD** MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
11	12	20	94	**TIM MCGRAW** ▲³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
				◄ Greatest Gainer ►		
(12)	18	21	82	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
13	15	16	46	**MARK WILLS** ● MERCURY 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE	8
14	13	15	44	**SOUNDTRACK** ▲² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
15	11	10	3	**SAWYER BROWN** CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
16	14	14	21	**SARA EVANS** RCA 67653/RLG (10.98/16.98)	NO PLACE THAT FAR	11
17	20	17	34	**DIAMOND RIO** ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
18	19	18	30	**ALABAMA** ▲² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
19	16	13	32	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
20	17	12	6	**MARK CHESNUTT** DECCA 70038/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
21	21	22	79	**BROOKS & DUNN** ▲² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
(22)	23	26	26	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW	20
23	22	19	3	**STEVE EARLE AND THE DEL MCCOURY BAND** E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
24	24	23	29	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
25	27	28	24	**AARON TIPPIN** LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
26	29	27	42	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
27	26	25	22	**TOBY KEITH** ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
28	28	29	8	**ROY D. MERCER** VIRGIN 46654 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5	13
29	20	24	32	**THE WILKINSONS** GIANT 24699/WARNER BROS. (10.98/16.98)	NOTHING BUT LOVE	16
(30)	31	33	3	**KELLY WILLIS** RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE	30
31	31	31	32	**TRISHA YEARWOOD** ▲³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
32	30	30	3	**SARA EVANS/MARTINA MCBRIDE/MINDY MCCREADY/LORRIE MORGAN** BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
(33)	39	38	44	**TERRI CLARK** MERCURY 558211 (10.98/16.98)	HOW I FEEL	16
34	34	34	45	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	16
35	33	32	22	**DEANA CARTER** ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
36	37	37	80	**LEANN RIMES** ▲⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
37	40	35	48	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
38	39	45	36	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
(39)	46	41	75	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	8
40	38	36	46	**LEANN RIMES** ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
41	36	39	41	**CLAY WALKER** ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
42	43	46	23	**BILL ENGVALL** WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
43	42	42	20	**BILLY RAY CYRUS** MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
44	41	40	69	**GARTH BROOKS** ▲⁸ CAPITOL 56599 (10.98/16.98)	SEVENS	1
45	45	47	35	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
46	44	43	42	**REBA MCENTIRE** ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
47	48	72	39	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
48	54	51	72	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
49	52	54	82	**COLLIN RAYE** ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
50	53	48	88	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
51	58	58	48	**STEVE WARINER** ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
52	49	52	29	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
53	55	50	46	**GARTH BROOKS** CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
54	60	55	48	**ROY D. MERCER** VIRGIN 94301 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	51	44	9	**NEAL MCCOY** ATLANTIC 83170/AG (10.98/16.98)	* THE LIFE OF THE PARTY	24
56	47	59	6	**TIM WILSON** CAPITOL 98889 (7.98/16.98)	IT'S A SORRY WORLD	44
(57)	64	67	26	**LYLE LOVETT** CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
58	56	49	100	**GEORGE STRAIT** ▲³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
59	63	56	74	**ROY D. MERCER** VIRGIN 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3	31
60	59	62	32	**WILLIE NELSON** COLUMBIA 69322/LEGACY (7.98 EQ/11.98)	16 BIGGEST HITS	48
61	57	61	36	**COLLIN RAYE** EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
62	61	57	18	**SOUNDTRACK** ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
63	65	64	48	**RANDY TRAVIS** DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
64	62	53	23	**TRAVIS TRITT** WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
				◄ Pacesetter ►		
(65)	72	—	28	**WILLIE NELSON** ISLAND 524548/MERCURY (10.98 EQ/16.98)	TEATRO	17
66	70	—	4	**CHAD BROCK** WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	65
67	67	65	25	**BLACKHAWK** ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
68	50	50	8	**GEORGE JONES** EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
69	66	70	48	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
70	69	63	8	**RICKY SKAGGS** SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
71	74	—	2	**SOUTH SIXTY FIVE** ATLANTIC 83124/AG (10.98/16.98)	SOUTH SIXTY FIVE	71
72	75	73	43	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
(73)	RE-ENTRY		75	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
74	73	73	38	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98)	LILA	1
				◄ Hot Shot Debut ►		
(75)	NEW ▶		1	**ROY ORBISON** MONUMENT/LEGACY 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	75

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

APRIL 3, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**SHANIA TWAIN** ◆¹¹ MERCURY 522886 (10.98 EQ/17.98) 54 weeks at No. 1	THE WOMAN IN ME	215
2	1	**GARTH BROOKS** ◆¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	187
3	3	**ALAN JACKSON** ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	178
4	3	**HANK WILLIAMS, JR.** ▲⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. I	250
5	3	**TIM MCGRAW** ▲³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	260
6	8	**SHANIA TWAIN** ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	125
7	3	**PATSY CLINE** ▲⁶ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	626
8	15	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	70
9	8	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	215
10	10	**DEANA CARTER** ▲⁴ CAPITOL 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	133
11	13	**VINCE GILL** ▲⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	240
12	14	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	75
13	11	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	237
14	18	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	176
15	12	**ROY D. MERCER** VIRGIN 54781 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 1	98
16	19	**THE CHARLIE DANIELS BAND** ▲³ EPIC 38705/SONY (7.98 EQ/11.98)	A DECADE OF HITS	480
17	17	**GEORGE STRAIT** ▲⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	335
18	19	**VINCE GILL** ▲² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	156
19	20	**LEANN RIMES** ▲⁴ CURB 77821 (10.98/16.98)	BLUE	141
20	16	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	391
21	18	**PATSY CLINE** MCA NASHVILLE 20255 (2.98/5.98)	HEARTACHES	15
22	25	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	219
23	—	**CLINT BLACK** ▲ RCA 66671/RLG	THE GREATEST HITS	122
24	24	**ROY D. MERCER** VIRGIN 54782 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 2	93
25	—	**CONWAY TWITTY** MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	15

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



by Bradley Bambarger

ON THE AIR: Although there are other explanations, of course, one reason why classical music seems to be a more popular commodity in the U.K. and the rest of Europe than in the U.S. is that TV arts programming via the BBC or the French-German Arte channel remains fairly ambitious. Such context provides a key that unlocks the content. In April, the U.S. will benefit from a series of BBC-originated programs, one that sets the right tone for making classical music accessible without draining the art of its soul or sense.

Co-produced by the BBC with Thirteen/WNET New York and NVC Arts, "Great Composers" is a six-part series of colorful, compelling one-hour film biographies that airs via PBS nationwide: **Mozart** and **Beethoven** on April 14; **Wagner** and **Mahler**, April 21; **Tchaikovsky** and **Puccini**, April 28. In the works for four years, the series cost some 2 million pounds ($3.26 million) to produce—and it looks like it. Evocatively shot on location around Europe, "Great Composers" pairs world-class artists and scholars (and artist/scholars) invoking their respective specialties; thus, among many others, you see **Robert Levin** on Mozart and **Charles Rosen** on Beethoven, **Daniel Barenboim** on Wagner and **Henry Louis De La Grange** on Mahler, and **Evgeny Kissin** on Tchaikovsky and **Jonathan Miller** on Puccini. Each of the programs is beautifully narrated by actor/director **Kenneth Branagh**.

"Great Composers" is a marvel in the way it combines scholarly analysis with human interest, music-making with scene-setting. And the combination of artists represents something of a small miracle in terms of rights negotiation, as nearly every major record label contributes a star or two. With NVC Arts a Warner Music company, the Teldec and Erato rosters are tapped significantly, and a couple of BBC orchestras also pitch in. But all the artist/composer matchups are more than apt. Violinist **Maxim Vengerov** is ideal on Tchaikovsky whether he is on Teldec or not, and getting the thrilling **Nikolaus Harnoncourt** to conduct the Beethoven symphonies for the camera would have been a coup for any filmmaker.

If "Great Composers" has a weakness, it is that you can't help wishing for more of its strengths; if the programs were just a bit longer, then **José Cura** wouldn't have had his tensely wound "E Lucevan Le Stelle" from Puccini's "Tosca" truncated; **Vladimir Ashkenazy** might have played more than a few precious bars of Beethoven's "Hammerklavier" sonata; and mezzo **Charlotte Hellekant** could have moved us with more of Mahler's "Kindertotenlieder." Still, the series presents much music and some rare moments with artists who are nearly as eloquent talking as they are performing: Levin barely pauses for breath as he enthuses over Mozart's formal perfection after rapping out a couple of his early pieces at the harpsichord; **Mikhail Rudy** talks from Tchaikovsky's piano in St. Petersburg, pointing out the composer's special place in the hearts of Russian musicians; **Thomas Hampson** expounds inimitably on Mahler in speech and song; and Barenboim conducts his **Berlin Staatsoper** orchestra in "Die Walküre" and "Götterdämmerung," even as he concedes the great divide between Wagner's abhorrent personality and his visionary art.

While the colossal lives of the "Great Composers" are compressed to just an hour each, the programs manage to touch upon neglected gems (Tchaikovsky's symphonic ballade "The Voyevoda," Mahler's early Piano Quartet), along with the established masterpieces. And the series always finds room for the telling moment, via an illuminating anecdote or perceptive aside. The violent opening of Beethoven's Fifth Symphony "isn't music," Harnoncourt says. "It is political agitation." Peerless Mozart scholar **H.C. Robbins Landon** explains how the dramatic death of the world's most beloved composer was due to the flu. British composer **Robin Holloway** sees not only the dawn of modern music in Wagner's orchestra but the foreshadowing of cinema in his theatrics. **Marina Mahler** describes her grandfather's souring of the glorious with the grotesque as the work of a haunted man. Puccini's old neighbors gossip amusingly about the composer's elaborate efforts to hide his serial womanizing from his wife. And sage **St. Petersburg Philharmonic** conductor **Yuri Temirkanov** shows how the descending structure of Tchaikovsky's final work, the "Pathétique" Symphony, mirrors the downward scale of Russian funeral bells.

According to "Great Composers" executive series producer **Krišs Rusmanis**, the films averaged some 1.2 million viewers when they aired in the U.K. last year—far more than the 500,000-800,000 that would be considered successful for the usual BBC arts program. The series won the Royal Philharmonic Society's '98 award for best musical broadcast, and the BBC is already discussing a sequel production. NVC Arts issued "Great Composers" on home video in the U.K. last year to encouraging sales, and the company releases the series May 4 in the U.S. as a four-videotape set, at $89.97. (The set includes the documentary on **J.S. Bach** that PBS bizarrely dropped from its line-up of "Great Composers," apparently for small-minded reasons of two-per-night symmetry; contributors include conductor **John Eliot Gardiner**, pianist **András Schiff**, and scholar **Christoph Wolff**).

To Rusmanis—a veteran musician and BBC producer who is now a freelance documentary producer in Germany, as well as an opera director and conductor in Italy and the Czech Republic—"Great Composers" struck a chord with the British public because "it offered depth without speaking down to people," he says. "What was different about the series for the BBC is that it was designed for the general music lover, veering away from the more ambitious but esoteric music programs that BBC2 had been producing. With 'Great Composers,' we wanted to concentrate on the icons of classical music. But we also wanted to combine musical history with social context, as well as put performances by great artists with discussion as to why the music of these composers still communicates so vividly after all this time."

Half of the 2 million pound "Great Composers" budget came from Thirteen/WNET and NVC Arts, with the other half contributed by the BBC. Rusmanis is quick to credit the support of former BBC2 controller and current Channel 4 chief **Michael Jackson** for the series, and he thinks new BBC2 controller **Jane Root** is "as keen as ever" to stand by the channel's commitment to classical music. BBC2 is in the midst of working up a six-part series on 20th-century British composers.

Rusmanis says plans for a CD-ROM to accompany each of the "Great Composers" films were scrapped due to the difficult rights negotiations for multimedia. But future productions will no doubt incorporate the potential costs and benefits of DVD, which he thinks will make classically oriented films far more attractive than they currently are on video. "In a format like DVD," he says, "documentaries can serve as learning tools that you can return to like books on a shelf. And I think that artists will begin to see how working with broadcasters on these things will ultimately help them."

In the U.K., "Great Composers" jumped from Saturday to Sunday nights across its seven weeks, hardly advantageous scheduling. "But the series still drew an unheard-of number of viewers for a classical program," Rusmanis says. "I think that shows there is still a large audience out there that is interested in classical music, if it is presented to them in the right way."

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	50	**ANDREA BOCELLI** ● PHILIPS 46203 (10.98 EQ/17.98) 42 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	70	**ANDREA BOCELLI** ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
(3)	4	7	**ANDRE RIEU** PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
4	3	6	**YO-YO MA** SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	5	2	**CECILIA BARTOLI/BRYN TERFEL** LONDON 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
(6)	7	2	**VANESSA-MAE** ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOURS SEASONS
7	8	11	**CARRERAS-DOMINGO-PAVAROTTI (LEVINE)** ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
8	8	11	**SOUNDTRACK** SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
8	19	62	**DON CAMPBELL** CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
10	8	11	**DON CAMPBELL** CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
(11)	11	36	**ANDRE RIEU** PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
12	19	20	**BARTOLI/BOCELLI/TERFEL** DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
13	11	19	**WYNTON MARSALIS** SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
14	12	64	**YO-YO MA** SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
15	14	36	**DON CAMPBELL** SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND

TOP CLASSICAL CROSSOVER™

(1)	NEW ▶		**CHARLOTTE CHURCH** SONY CLASSICAL 60957 (10.98 EQ/16.98) 1 week at No. 1	VOICE OF AN ANGEL
(2)	1	78	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) ■	TIME TO SAY GOODBYE
3	2	30	**LONDON SYMPHONY ORCHESTRA (HORNER)** ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
4	3	12	**JOHN WILLIAMS/CHRISTOPHER PARKENING** SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
5	4	32	**HELMUT LOTTI** RCA VICTOR 63300 (10.98/17.98) ■	GOES CLASSIC
6	5	22	**VARIOUS ARTISTS** LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
(7)	7	14	**SOUNDTRACK** LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
8	6	58	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
9	8	36	**VANESSA-MAE** VIRGIN 45443 (9.98/16.98)	STORM
(10)	11	3	**ENGLISH CHAMBER ORCHESTRA** LONDON 460009 (10.98 EQ/17.98)	JOHN BARRY: THE BEYONDNESS OF THINGS
11	9	74	**LONDON PHILHARMONIC (SCHOLES)** POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
(12)	14	25	**SOUNDTRACK** MILAN 35850 (16.98 CD)	THE TRUMAN SHOW
13	12	27	**THE TALIESIN ORCHESTRA (SAYRE)** INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
(14)	RE-ENTRY		**LOS ANGELES GUITAR QUARTET** SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
15	10	5	**JOHN BAYLESS** ANGEL 56719 (9.98/16.98)	ROMANTICA

○ Albums with the greatest sales gains this week ● Recording Industry Assn Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available ■ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc

TOP CLASSICAL MIDLINE

1 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
2 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
3 **VARIOUS** MOZART IN THE MORNING PHILIPS
4 **VARIOUS** MOZART FOR MEDITATION PHILIPS
5 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
6 **VARIOUS** BABY NEEDS MOZART DELOS
7 **VARIOUS** PACHELBEL CANON RCA VICTOR
8 **VARIOUS** ONLY CLASSICAL CO YOU NEED RCA VICTOR
9 **PHIL.ORCH.(ORMANDY)** ORFF: CARMINA BURANA SONY CLASSICAL
10 **CARRERAS-DOMINGO-PAVAROTTI** A TENOR'S VALENTINE SONY CLASSICAL
11 **VARIOUS** NPR-MILESTONES OF MILENNIUM: GREAT FILM MUSIC SONY CLASSICAL
12 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH LONDON
13 **VARIOUS** HAYDN & BOCCHERINI: CELLO CONCERTOS EMI CLASSICS
14 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
15 **VARIOUS** MOZART FOR RELAXATION RCA VICTOR

TOP CLASSICAL BUDGET

1 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
2 **VARIOUS** 25 PIANO FAVORITES VOX
3 **VARIOUS** MOZART. 25 FAVORITES VOX
4 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
5 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
6 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
7 **VARIOUS** BEETHOVEN: 25 FAVORITES VOX
8 **VARIOUS** 25 CLASSICAL FAVORITES VOX
9 **VARIOUS** 25 GUITAR FAVORITES VOX
10 **VARIOUS** CLASSICAL MASTERPIECES MADACY
11 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY
12 **VARIOUS** CLASSIC LOVE MOODS MADACY
13 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
14 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
15 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			◄ No. 1 ►	
(1)	2	20	VARIOUS ARTISTS 32 JAZZ 32101 ·	1 week at No. 1 JAZZ FOR THE OPEN ROAD
2	1	7	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
3	3	40	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
(4)	5	29	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
5	4	22	HERBIE HANCOCK VERVE 557797	GERSHWIN'S WORLD
6	6	82	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
7	7	7	MILES DAVIS LEGACY 65853/COLUMBIA	LOVE SONGS
8	8	3	DIANE SCHUUR ATLANTIC 83150/AG	MUSIC IS MY LIFE
(9)	14	11	PATRICIA BARBER PREMONITION 741	MODERN COOL
(10)	12	3	TERENCE BLANCHARD COLUMBIA 60671	JAZZ IN FILM
(11)	11	6	DONALD HARRISON IMPULSE! 283/GRP	FREE TO BE
12	10	88	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
13	9	50	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
(14)	18	7	VARIOUS ARTISTS HIGHER OCTAVE JAZZ/HIGHER OCTAVE 45262/VIRGIN	JAZZ A SAINT-GERMAIN
15	16	69	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GAROEN OF GOOD AND EVIL
16	15	2	STACEY KENT CHIAROSCURO 217	THE TENOER TRAP
(17)	NEW ▶		VARIOUS ARTISTS CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END
18	13	20	GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND CONCORD JAZZ 4803/CONCORD	LIKE MINDS
(19)	24	16	SOUNDTRACK VERVE 557550	NEXT STOP WONDERLAND
20	17	3	JIMMY SCOTT ARTISTS ONLY 011	HOLDING BACK THE YEARS
21	21	70	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
22	25	44	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
23	19	11	VARIOUS ARTISTS MADACY 58665	KINGS OF SWING
24	20	43	JOHN SCOFIELD VERVE 539979	A GO GO
25	23	16	PONCHO SANCHEZ CONCORD PICANTE 4847/CONCORD	AFRO-CUBAN FANTASY

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	4	BONEY JAMES WARNER BROS. 47283	4 weeks at No. 1 BODY LANGUAGE
2	2	7	QUINCY JONES QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
3	3	70	KENNY G ▲² ARISTA 18991	KENNY G GREATEST HITS
4	4	25	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
5	5	20	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
(6)	6	21	KIRK WHALUM WARNER BROS. 47124	FOR YOU
7	7	59	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
(8)	9	42	GEORGE BENSON GRP 9906	STANDING TOGETHER
9	8	22	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
(10)	12	4	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
11	10	95	BONEY JAMES ● WARNER BROS. 46548	SWEET THING
12	11	41	FOURPLAY WARNER BROS. 46921	4
13	15	27	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
14	13	5	NELSON RANGELL SHANACHIE 5052	ALWAYS
15	16	10	NAJEE CAPITOL 23735	BEST OF NAJEE
16	14	31	WALTER BEASLEY SHANACHIE 5048	FOR YOUR PLEASURE
17	18	32	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL	COMBUSTICATION
18	17	20	KIRK WHALUM WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
19	19	40	MARC ANTOINE NYC 9926/GRP	MADRID
(20)	NEW ▶		VARIOUS ARTISTS RAZOR & TIE 89008	SMOOTH SOUNDS
21	21	6	GOTA INSTINCT 400	LET'S GET STARTED
22	22	18	WAYMAN TISDALE ATLANTIC 83129/AG	DECISIONS
23	20	23	BOBBY CALDWELL SIN-DROME 8930	TIMELINE — THE ANTHOLOGY PART 1
24	23	49	KEIKO MATSUI COUNTDOWN 17775/ULG	FULL MOON AND THE SHRINE
(25)	RE-ENTRY		WARREN HILL ANTONES/DISCOVERY 77076/SIRE	LIFE THRU ROSE-COLORED GLASSES

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Baker Renews Jazz Roots With New Group

BACK HOME, AGAIN: While **Ginger Baker's** name is inextricably linked to the late-'60s group **Cream**, he was a jazz musician long before he joined **Eric Clapton** and **Jack Bruce** in that pioneering rock band. "Jazz is not new to me," the drummer says, citing a 1960 issue of England's Jazz Times magazine. "I was written up there; I was first discovered as a jazz musician."

Following the release of his two acclaimed dates with guitarist **Bill Frisell** and bassist **Charlie Haden** as **the Ginger Baker Trio** (1994's "Going Back Home" and 1996's "Falling Off The Roof," both on Atlantic), jazz has rediscovered Baker. In his constant desire to "move forward," the British-born drummer has assembled a loose aggregation of musicians known as **the Denver Jazz Quintet To Octet** (or DJQ20). As befits its name, the group is a revolving array of players who reside in Denver, Baker's home for the past decade.



BAKER

"As I met jazz musicians [in Denver], we started organizing concerts after the matches at my polo club," says Baker, who initiated the club because of his disdain for America's organized version of the sport. "I invited [trumpeter and primary DJQ20 composer] **Ron Miles** to play with us, and he eventually became the jazz director of the polo club."

Baker laughs at the notion, adding that Miles' job was to "make certain there was a band each week, since the lineup constantly changed."

The culmination of Baker's weekly merger of music and sport is "Coward Of The County" (Atlantic, Tuesday [30]). All of the DJQ20 (Baker, Miles, tenor player **Fred Hess**, guitarist **Todd Ayers**, pedal steel guitarist **Glenn Taylor**, organist **Shamie Royston**, pianist **Eric Gunnison**, and acoustic bassist **Artie Moore**) performed after Baker's polo matches at some point (labelmate **James Carter** joins the band on four of the album's tracks).

Most of the group's material comes from the pen of Miles. While the trumpeter's writing is characterized by abrupt shifts in meter and tempo, his songs achieve an adventurous elegance that transcends their often fragmented structures. "When I first saw the music written out, I told Ron he had to be kidding," says Baker. "It was so complicated, we had to rehearse each section at a time. But by the third rehearsal, we put the sections together, and it all started to make sense."

Baker contributes two original compositions, including "Cyril Davis," named for the late British harmonica player with whom the drummer played in the early 1960s as a member of **Alexis Corner's Blues Incorporated**. In keeping with the aesthetic established on Baker's previous trio outings, "Coward" was recorded live in the studio. Each track is a first or second take; the entire recording was completed in two days.

Baker is moving to South Africa in April, where he plans to reside permanently. "I hope to establish both jazz concerts and polo matches in my new homeland," he says. "Everyone





by Steve Graybow

I've spoken to [in South Africa] feels that apartheid was wrong, and it's time for a change in attitude. I plan to bring my band there. Hopefully, the gap between the races can be bridged through music."

JAZZ ON TV: Jazz Alley TV has secured actor **Michael Douglas** to host "Jazz Colony," which documents a two-week meeting between 26 young jazz musicians and a panel of artists/educators, including **Herbie Hancock**, **Wayne Shorter**, and **Dr. Billy Taylor**.

"Most people don't realize that Michael Douglas is a huge jazz fan," says **Kenneth Burgmaier**, Jazz Alley's producer. "Bringing a person of his caliber to a jazz project gives it a higher profile and will hopefully bring more people into the music." The show airs nationwide on PBS stations later this year.

AND: Blue Note Records' New Directions Tour features a band consisting of four of the label's young leading lights—**Stefon Harris**, **Jason Moran**, **Greg Osby**, and **Mark Shim**. Designed to bring jazz to new audiences, the tour plays in venues that typically do not feature jazz. New Directions will run through April . . . Trumpeter **Jon Faddis** has joined the faculty of the State University of New York's Purchase College. Faddis will begin teaching in the fall; he is the first artist-in-residence for the college's jazz program . . . The Blue Note club's record label subsidiary, Half Note, has secured distribution through Platinum Entertainment. Initial releases will appear in April.

WORDS AND DEEDS

(Continued from page 40)

cian/spoken word artist **Olu Dara**.

"He influenced me to want to do this, period," says Nas. "He's my entire inspiration, because not only does he do music, he's also into theater and other things. That's what really inspired me about entertainment—touching the whole world."

"Nas is currently one of the most important voices in hip-hop," says **Demmette Guidry**, senior VP of black music for Columbia Records. "He's been with us since 'Halftime' [Nas' first single] from the '92 'Zebra' soundtrack, and we're proud to have been a part of establishing this artist's rightful place within contemporary music."

The label serviced "Nas Is Like" to various mix-tape artists and radio formats in January and February. "Hate Me Now" went to R&B and crossover radio March 17, and a video will debut the weekend before the set hits stores.

Mike Love and the **Diz** (aka the **Bad Boyz**), DJs at WGCI Chicago, say that they haven't heard the whole album, but "Nas Is Like" is in the station's rotation. "We're also club DJs," says Love, "and 'Hate Me Now' and 'Doctor Knockboot' are extremely hot on the street. 'Doctor' is off the hook in the clubs. It reflects Nas' underground, raw talent as the 'keeping it real' single. 'Nas Is Like' is a more mature-sounding Nas that appeals to a wider range of audience, and 'Hate Me Now' is the grab-you-by-the-throat single, the dramatic party rocker."

Guidry says Columbia's retail strategies include "a major one-stop campaign; an aggressive outdoor ad campaign that consists of sniping and ads on bus benches, billboards, and subways; and a massive snippet awareness campaign that started in February, with both urban and alternative street teams."

"We also started major cable ads in March," Guidry notes. "We have incredible images for the album [cover] that enabled us to have some advantageous point-of-purchase [items]."

An extensive promo tour of primary and secondary markets will launch on release date. From May 5 until June 14, Nas will tour with **R. Kelly**.

The set releases simultaneously internationally and is being set up on the streets overseas. Says Guidry, "An international tour is under discussion."

Nas also plans to follow up on his film experience, having co-scripted **Hype Williams'** '98 movie "Belly." This month, he'll shoot a documentary "home movie about where I'm from, my projects, what inspired me to represent QB [Queensbridge, N.Y.], and what I had to make it out of," he says. "It's all going to be on film." Nas' Ill Will record label will release the film's soundtrack, "The Queensbridge." It will feature acts on the Ill Will roster, including **Nature** and **Bravehearts**, and pioneer rappers **MC Shan** and **Marly Marl**.

The rapper says he also has "two [film] stories in my head that I want to pin down. I have a time-machine story, like a 'Back To The Future' comedy, and a story about a guy and his father, based on a friend of mine and his father. I have a lot of things in my head; I just want to focus on one of them and get a deal. It's all about being recognized and hitting a certain plateau where you're recognized and you make history, so to speak. There's still lots of room for me to travel upward toward more notoriety and making a bigger difference."

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Back Catalogs Prove To Be Rich Resources

Publishers' Promotions Help Give Old Songs New Leases On Life

BY NIGEL HUNTER

LONDON—Viable back catalog is a perennial source of income and a dependable foundation on which music publishers can build current and future activities. Good catalogs, like real estate, accrue in value, and some old songs often enjoy profitable new leases on life and treatments many years after they were first published.

Multinational companies of the size and scope of EMI Music Publishing (EMIMP) and Warner/Chappell Music (WCM)—recognized as the two top publishing empires in the world—have back catalogs of formidable proportions and staffers whose sole responsibility is to activate and exploit the rich resources.

"Our catalog dates back to the last century," observes Bob Clifford, standard catalog manager at EMIMP U.K., "and about the oldest song that still gets some action is 'Two Lovely Black Eyes,' written by Charles Coborn and published by Francis, Day & Hunter in 1886. We haven't got everything for everywhere in the world, and things are changing all the time."

WCM stretches back to 1811, when Chappell & Co. was founded in London. Standard repertoire manager Caroline Underwood identifies "Cavalleria Rusticana" by Pietro Mascagni, premiered in 1890, as probably the oldest work about which there are still inquiries. The WCM back catalog contains a wide variety of material, from the classical output of Sir Arnold Bax through the light-music standards written by Eric Coates and the sophistication of Noel Coward to the rich song legacies of George Gershwin, Cole Porter, and Irving Berlin, among many others.

"This is the centenary year of Noel Coward's birth," she points out, "and that's generating a lot of interest and action, particularly in synchronization terms. The Dinah Washington recording of his 'Mad About The Boy' has done well in association with Levi's Jeans."

Where synchronization is concerned, both WCM and EMIMP work closely with the estates and administrators of their standard songwriters. The companies are scrupulous about the kind of contexts in which songs are used, according to the wishes of the songwriters or their estates. A classic example of a rejected synchronization inquiry was the time that "Don't Stand So Close To Me"—written by Sting during his days in the Police and published by Virgin Music—was refused use by a deodorant company.

"Writers are naturally very cautious and selective about the sync use of their material," observes Annette Barrett, WCM's creative and international director. "Quite often they don't want their work to be associated with various products for aesthetic reasons or personal beliefs. But they do generally recognize the value of advertising usage in terms of income and back-catalog activation."

"The estates of most standard songwriters are cooperative where synchronization is concerned," adds Underwood. "It all depends on how the songs will be used in commercials or movies. Sometimes agencies approach us about a specific song they wish to use or come with a brief explaining the circumstances and setting of the commercial or movie and ask us to suggest something suitable."

Barrett notes, "Quite often we receive a storyboard, so that we get a clear idea of what's required. Agencies generally are quite knowledgeable and appreciate the depth and breadth of our repertoire and the experience we've built up in promoting it."

An increasingly popular way for music publishers to display their wares is by creating CDs containing the main works of individual songwriters as performed by leading artists associated with the songs. EMIMP was involved in a collection from the well-remembered EMI Harvest progressive label featuring such acts as Pink Floyd and Pete Brown.

"We don't publish all the tracks featured," remarks Clifford, "but the interest and attention such a compilation attracts makes it well worthwhile. We also put together here in London a CD boxed set of Diane Warren's songs for worldwide use among advertising agencies and movie companies. An earlier two-CD compilation originated in the States contained standards written by Walter Donaldson performed by a variety of world-famous artists.

"The upside of a huge catalog like EMIMP's is the wealth of material available," observes Clifford. "It has songs for any occasion. But you need to act in an advisory and consultant capacity with prospective clients and be sensible in how much you pitch for a project. You can't send someone 100 songs, even if they're all eminently suitable. But putting some of your best-known writers' work together and sending it to appropriate people for future reference is well worth the effort. I'm always keen to cooperate with our contemporary writers in every way to promote their work. One of our major names is Les Reed, who wrote 'It's Not Unusual,' 'Delilah,' and 'The Last Waltz,' among many others.

(Continued on page 80)

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100
BELIEVE • Brian Higgins, Stuart McLennen, Paul Barry, Steve Torch • Xenomania/PRS, WB/ASCAP, Warner Chappell/PRS

HOT COUNTRY SINGLES & TRACKS
HOW FOREVER FEELS • Wendell Mobley, Tony Mullins • Warner-Tamerlane/BMI, New Works/BMI, WB/ASCAP

HOT R&B SINGLES
WHAT'S IT GONNA BE? • T. Smith, Darrell Allamby, Antionette Roberson • T'Zlah's/BMI, Warner Chappell/BMI, 2000 Watts/ASCAP, Warner Chappell/ASCAP, Toni Robl/ASCAP WB/ASCAP

HOT RAP SINGLES
WHAT'S IT GONNA BE? • T. Smith, Darrell Allamby, Antionette Roberson • T'Zlah's/BMI, Warner Chappell/BMI 2000 Watts/ASCAP, Warner Chappell/ASCAP, Toni Robl/ASCAP, WB/ASCAP

HOT LATIN TRACKS
PALOMITA BLANCA • Juan Luis Guerra • Karen/ASCAP

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ALL NIGHT LONG"
Written by Charlie Daniels, Taz DiGregorio, Charlie Hayward, Jack Gavin, Bruce Brown
Published by Cabin Fever Music/Miss Hazel Music/MCA Music (BMI)

One of the greatest thrills for an artist just beginning to carve his or her own path in the music industry is the opportunity to work with one of his or her heroes. For Eddie Montgomery and Troy Gentry, who make up the new Columbia duo ***Montgomery Gentry****, that opportunity came when they recorded "All Night Long" for their debut album, "Tattoos & Scars," due April 13. The song was originally recorded by Charlie Daniels on his 1993 Liberty Records album, "America, I Believe In You." Montgomery Gentry knew the song was perfect for their own raucous style, and the icing on the cake was getting Daniels to perform it with them.*



"His son, Charlie Jr., had come out and seen us play. He was really digging our stuff, and he said, 'I'm going to pitch you some of my dad's stuff,' " says Eddie Montgomery. "So he sent a song over that Charlie had on one of his earlier albums called 'All Night Long.' Me and Troy thought it would be great if we could have Charlie sing it with us. So Charlie Jr. called him up, and he said he'd love to."

"It was breathtaking," Troy Gentry says of recording with Daniels. "We grew up in the honky-tonks and bars playing cover songs all our life and, of course, playing a whole lot of Charlie Daniels. To actually have him come in and perform one of his songs witb us was just the greatest natural high a musician could have."

Gentry says he wasn't familiar with "All Night Long" before Daniels' son pitched the song. "They brougbt it over, and somebody brought it to our attention that it was a song off one of his earlier albums," says Gentry. "It was new to me, but after hearing it, it was the same ol' Charlie Daniels great rockin' country."

What makes it work as a Montgomery Gentry song? "Lyrically, it talks about staying out partying and baving a great time," Montgomery says. "As far as the lyrics go, it fits the Montgomery Gentry image. We open our show with Charlie's song."

Theater Writers Were Fighting Social Injustice In Their Times, Too

Words & Music™

by Irv Lichtman

UNTIMELY COMIC RELIEF: It is both understandable and unsettling to hear that a song has been removed from a show that's been revived from a past era that got a laugh out of stereotyping.

It should be noted, however, that rarely, indeed, are such songs thoroughly mean-spirited and demeaning to the subject at hand. But sensitivity to stereotyping these days may be justified even if no evil flows from the content of the lyric.

(Are there, by the way, politically incorrect melodies? Perhaps the Yiddish flavor of Fagin's numbers in "Oliver!" is one example.)

In **Irving Berlin's** "Annie Get Your Gun," "I'm An Indian, Too," essentially a laundry list of American Indian tribal names (some of which are comical fabrications), is a casualty in the successful new revival of the classic on Broadway.

A City Center "Encores!" revival of **Rodgers and Hart's** "Babes In Arms" this season had an unusual casualty in that one of the numbers, "All Dark People (Is Light On Their Feet)," had its verse sung but not its chorus, while its title in the program was changed to "Light On Their Feet."

And the record wouldn't be complete if reference were not made to songs, written in the early part of the century, that were known as "coon songs," of which America's finest writers were co-authors, including **Jerome Kern**. One of Berlin's early hits, "Cohen Owes Me Ninety Seven Dollars," is an example of a Jewish writer reflecting long-held stereotypes about Jews.

In truth, in generations gone by almost all ethnic groups were treated by the popular culture of the day with comic generalizations. Perhaps it's notable that not much ever happened to these oddities, with the exception of Berlin's "I'm An Indian, Too," which owes much of its fame to **Ethel Merman**, who originally rattled off those tribal names to the rafters.

The great show writers did much better in their associations with truly wonderful songs, far longer lasting, that took the matter of racism more seriously.

Kern, of course, collaborated with **Oscar Hammerstein II** to write "Ol' Man River," not a call to arms to end injustice, but a very sad resignation to the fact of it.

Berlin's "Suppertime" is about a mother telling her kids their father is not coming home because, it is made known in the song's stage version, he was the victim of a lynching.

Hammerstein wrote the words to "You've Got To Be Taught" for "South Pacific," set to **Richard Rodgers'** insistent melody. Later, R&H wrote a song, now virtually unknown, called "All Kinds Of People" for a failed musical, "Pipe Dream." It is an undeservedly neglected call for brotherbood amid differences.

Songs by others will always be around to sound the call for justice, most notably **E.Y. Harburg** and **Jay Gorney's** "Brother, Can You Spare a Dime?" Ironically, Harburg collaborated with composer **Burton Lane** to write a hit show in 1947, "Finian's Rainbow," that made mincemeat of racial pretensions, but it too is said to be undergoing book revisions for a contemplated Broadway return.

When the time came to get serious about injustice, the great show writers could make their point with persuasive power.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Celine Dion,** "Let's Talk About Love."
2. **Jimmy Buffett,** "Songs You Know By Heart."
3. "Star Wars Trilogy—Special Edition."
4. "City Of Angels," soundtrack selections.
5. **Shania Twain,** "Come On Over."

Sides Expands Ocean Way Into Former Grundman Space

STUDIO MONITOR



by Paul Verna

ANOTHER WEEK, another jolt: After we just finished documenting two incidents that rocked the L.A. and New York mastering communities—the abrupt departures, respectively, of **Stephen Marcussen** from Precision and **Scott Hull** from Masterdisk—Los Angeles entrepreneur **Allen Sides** has taken over the studio recently occupied by **Herb Jung's** Time Capsule Mastering.

Sides plans to build a large, 5.1-channel control room and a smaller mixing studio in the building, which he owns. The rooms will become part of Sides' Ocean Way complex, which comprises two rooms adjacent to the building in question, plus other studios in Los Angeles and Nashville.

Sides' decision to take over the space was motivated by two coincident events: the January purchase by Cello Studios of three of Sides' Ocean Way rooms and Jung's decision to terminate his lease due to financial difficulties (Billboard, Jan. 30).

"It worked out incredibly well for us," says Sides of the changes in the building, which is located at 6050 Sunset Blvd. "At the time we leased the space to Jung, we didn't know we were going to sell the three other Ocean Way rooms."

Sides is in the process of tearing down the existing studios at 6050 Sunset—built by mastering legend **Bernie Grundman,** whose move to premises around the corner on North Gower Street precipitated Jung's short-lived move—in order to accommodate a large mixing room whose centerpiece will be a 120-input Sony Oxford digital console.

A smaller studio at 6050 will house a custom Ocean Way/API console formerly from Ocean Way Studio B, according to Sides. (Studio B will get a large discrete Neve board that's in the process of being built from Sides' large stock of parts.)

Because both of the new rooms will be linked to Ocean Way's tracking facilities next door, there will be no need for either to have recording spaces of their own, other than a small overdub booth for the Oxford studio, according to Sides.

The Oxford room will occupy the studios originally used by Grundman and engineer **Brian Gardner,** plus a lounge. The smaller studio will reside in **Chris Bellman's** old room.

As for Jung, he is retreating to Long Beach, Calif., after a humbling experience trying to make it in the cutthroat L.A. scene.

"I took on more than I could handle," he says. "I couldn't find people to share the burden quickly enough, so it was either stay there and die or get out while I was still alive."

Despite the upheaval, Jung was fortunate to return to his original space, ensuring a small measure of continuity at a tumultuous time.

"I went back to the same suites I was in before, and they're totally the same, untouched," says Jung. "If I forgot to vacuum when I left, it was me that had to vacuum when I came back in. I was up with full audio a couple of days later, working on a project for Time Bomb Records."

CD-R Enjoys Massive Growth In A Wide Range Of Markets

BY PAUL VERNA

NEW YORK—As recently as a few years ago, it would have been inconceivable for recording studios, duplication houses, and consumers to replicate CDs in-house. At the most, facilities might have a single CD-recordable (CD-R) drive to make real-time one-offs but, even then, the blank media was too expensive to do it en masse.

Fast-forward to the late '90s. These days, it seems, professional studios, production houses, software developers, duplicators, and even many project studios have the capability to churn out CDs—often faster than real time and in multiples. Furthermore, markets that aren't associated with optical storage, such as churches, hospitals, and banks, are investing in CD-R technology.

According to Santa Clara Consulting, 650 million blank CD-R discs were sold worldwide in 1998, and 1.5 billion to 2 billion are forecast for 2002. On the recorder side, research firm Data Quest estimates that 2 million units were sold in 1998, and 14 million are projected for 2002.

Sources say those numbers represent a staggering growth curve, even by today's standards. Industry consultant Robert Starret, a columnist for E Media magazine, says, "The first CD recorder, made by Yamaha in 1988, sold for about $35,000. It could record audio, but it couldn't record CD-ROM without adding hardware. The first CD-ROM systems in the late '80s sold for $141,000. Since then, the price has plummeted."

In 1999, a stand-alone audio CD recorder can be purchased for less than $500, and computer-based CD-R drives—which can record audio and CD-ROM data—bottom out in the $200 range. Furthermore, the price of media has gone from a high of $80 per disc to less than $1 each.

Driving the trend toward multiple-disc systems are companies like CD Cyclone, Mediastore, and Microboards, which last year introduced modular CD-R towers that operate at up to four times real time and can duplicate anywhere from two to 30 discs at a time. Some models have sophisticated loading and printing features, as well as PC interactivity that allows users to customize the duplication process.

Heather Barger, marketing manager at Lake Forest, Calif.-based CD Cyclone, says, "We have three major targets for our products: software developers, replication houses, and audio broadcast and video. All of these customers see a need for data storage and distribution, and now they also see a cost-effectiveness to have it in-house."

Other natural venues for CD-R include record labels. For instance, Atlantic Records in New York has brought some of its CD manufacturing in-house. For quick turnaround services like promotional advance CDs, that system is more flexible and more cost-effective than sending the job out to the manufacturer, according to label sources.

Despite its robust growth in the last few years and its rosy forecast, CD-R faces formidable obstacles, according to Nicolas Darveau, president of customdisc.com, a custom-CD Internet service. Darveau says CD-R is a transitional format that will eventually be superseded by flash-memory devices such as the new wave of MP3-based units.

"Most people will bypass CD-R and put music on flash devices," says Darveau.

Another threat to CD-R is DVD-R, the recordable counterpart to DVD, which offers approximately 10 times the storage space of CD. However, sources say it will take DVD years to develop the critical mass that CD-R has already established.

Starret says, "If it takes five more years for us to have $200 DVD recorders, you've got a lot of life left in CDs. By then, you'll have an installed base of billions of discs and millions of players."

Even CD-RW—an erasable, recordable CD format—is not likely to supplant CD-R, despite offering advantages, according to Starret.

"There's some practical use to CD-RW," says Starret, "but there are problems. There are few CD players that will play back CD-RW media. I see it as a format in search of an application."

CD-R, by contrast, is the "preferred" form of storage, says Starret. "It's something that everyone can afford."



Chevelle Gets Electrical. Squint Entertainment act Chevelle worked on its debut album at Chicago studio Electrical Audio with noted studio man Steve Albini. Shown in the back row, from left, are Chevelle member Pete Loeffler, Squint founder Steve Taylor, and Chevelle member Sam Loeffler. Pictured in the front row, from left, are Chevelle's Joe Loeffler and Albini. Chevelle's album "Point #1" is due May 4 on Alternative Distribution Alliance-distributed Squint.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 27, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BELIEVE Cher/ Mark Taylor Brian Rawling (Warner Bros.)	HEARTBREAK HOTEL Whitney Houston/ Soulshock, Karlin (Arista)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	EVERY MORNING Sugar Ray/ David Kahne (Lava/Atlantic)	ANGEL Sarah McLachlan/ Pierre Marchand (Arista)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor	CROSSWAY (Mendham, NJ) Manny Marroquin	WOODLAND (Nashville) Billy Sherrill	SUNSET SOUND/ SWINGHOUSE (Los Angeles) David Kahne	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
RECORDING CONSOLE(S)	2 Mackie 8 Bus	SSL 9000J	Neve 8068	Custom APR	Helios
RECORDER(S)	Tascam DA 88	Studer 48 track digital	Sony 3348	Studer A800	Otari Radar System
MASTER TAPE	Maxell Hi-8	Quantegy 467	Sony 3348	BASF 900	no tape used
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London) Dexter Simmons, Rodney Jerkins	LARRABEE NORTH (Los Angeles, CA) Manny Marroquin, Soulshock	STARSTRUCK (Nashville) Kevin Beamish	SCREAM (Los Angeles) David Kahne	WILDSKY (Morin Heights, QUEBEC) Pierre Marchand
CONSOLE(S)	2 Mackie B Bus	SSL 900J	SSL J9000	SSL 9000	Helios
RECORDER(S)	Tascam DA88	Sony 3348	Sony 3348/Studer 82D	Pro Tools	DAT
MASTER TAPE	Maxell Hi-8	Quantegy 467	Quantegy 499	BASF 900	no tape used
MASTERING Engineer	PRECISION MASTERING Stephen Marcussen	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	PRECISON MASTERING Stephen Marcussen	MASTERDISK Greg Calbi
CD/CASSETTE MANUFACTURER	WEA	BMG	BMG	WEA	BMG

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Havana Caliente Gets Off To A Hot Start

Latin Notas



by John Lannert

CALIENTE STAYS HOT: As Havana Caliente's ruthlessly proficient Cuban dance band **Adalberto Alvarez Y Su Son** was heating to a slow boil, the last of three artists who performed during Caliente Entertainment's launch fiesta of the label on March 16, **Joan Osborne**, could be seen on the balcony of New York's Bowery Ballroom caught in the vise of an involuntary, bemused gyration. Could it be the singer was trying to get back a Latino groove she might not have ever known she had?

No doubt. And Osborne was not alone, as a veritable goulash of spirited—and I do mean spirited—Latinos and gringos were bashaying across the Bowery dancefloor in a mostly vain, but invigoratingly joyous, attempt to keep pace with Havana Caliente's rhythm-intensive Cuban artists **Barbarito Torres** and **Pedro Luis Ferrer**.

As label launch parties go, Caliente's shindig certainly made a positive impression. The music was happening, the big-name electronic media was in attendance, as was a host of top brass from Atlantic Records—Havana Caliente's distributor—plus assorted celebrities.

Ahmet Ertegun, Atlantic's legendary founder, was on hand, along with a cadre of top Atlantic executives, such as **Craig Kallman**, **Phil Wild**, **Ron Shapiro**, **Tony O'Brien**, and **Vicki Germaise**.

Also bobbing and gyrating at Caliente's swell soiree were screenwriter/film director **Julian Schnabel**; former New York Sen. **Al D'Amato**; supermodel **Stephanie Seymour** and her husband, polo star **Peter Brant**; **Eddie Rodríguez**, owner of fashion designer Wilke Rodríguez; **Tico Torres**, drummer with **Bon Jovi**; **Paddy Moloney** of the **Chieftains**; and **Ingrid Lauder**, scion of the perfume manufacturer.

And as one of Caliente's triumvirate of gifted acts was performing, Caliente partner **María Zenoz** was on the balcony, making sure another artist was conducting a TV interview.

Torres' disc "Havana Café" leads off the trio of releases from Havana Caliente, which will drop the album April 6. Alvarez's album "Jugando Con Candela" is slated to be issued April 20, with Ferrer's self-titled set due May 4.

Each of the recordings is a sonically solid slab of contemporary Cuban music. Alvarez's disc sports the best chance of scoring airplay at U.S. Latino radio, as his sound most closely resembles the tropical grooves currently in favor in Puerto Rico, New York, and Miami.

Regardless of the future album sales of its artists, Caliente got its label off on the right foot with a vivacious throwdown that ended with Osborne mugging for the cameras with Ferrer, who may be collaborating with the vocalist on a songwriting project in the coming weeks.

CONFERENCE DOINGS: With less than a month remaining before Billboard's 10th annual International Latin Music Conference, the lineups for the panels and showcases are being completed.

Set to perform at the April 21 showcase is **Delia Díaz de Villegas**, a recent émigré from Cuba who has performed throughout the Caribbean, Central America, and Europe. She was one of the finalists in the 1991 OTI song festival as a representative of Cuba.

Virginia di Gregorio is scheduled to participate in the publishing panel. She is coordinator of the Latin catalog for BMG Music Publishing U.S. Latin.

Also slated to take part in the press and publicity panel is **Alba V. Eagan**, director of marketing and promotion for Sony Latin.

SOUNDSCAN ADDS G.D.: Effective this issue, Gran Discoteca, one of Puerto Rico's largest retailers, has become a reporter to SoundScan, which measures sales for The Billboard Latin 50. Sales data from 12 of the company's 16 stores are included in The Billboard Latin 50, which is unpublished this issue. The balance of the stores should be reporting within the next couple of weeks.

KAREN SNAGS A VIKING: Karen Publishing has signed a distribution pact with Viking Distribution Corp., sister company of Caïmán Music. The deal takes immediate effect. The initial albums to be dropped under the accord April 27 are as-yet-untitled albums by Karen's **Amanda Miguel** and **Sonia Silvestre**.

HEINEKEN DOES D.R.: On Saturday (27), the "Heineken En Vivo" concert series stops in Altos de Chavón, Dominican Republic, where a top-notch assortment of Latin jazz notables is scheduled to perform, including **Hilton Ruiz**, **Giovanni Hidalgo**, **Juan Pablo Torres**, **Humberto Ramírez**, and **Johnny Pacheco**.

Also set to appear are pop/R&B thrush **Taylor Dayne** and pop group **No Mercy**.

Promoting the show is Cárdenas, Fernández & Associates.

TANGO TIME: **Gidon Kremer**, **Pablo Ziegler**, and **Gary Burton** are booked to appear in "Tango Magic," a tribute concert to tango maestro **Astor Piazzolla** slated to take place April 6 at New York's Carnegie Hall.

Kremer has been nominated for a Grammy for his recording of Piazzolla material, "María De Buenos Aires." Ziegler, who was the pianist/arranger for Piazzolla, is making his Carnegie Hall bow as a featured artist. Burton, renowned for his artistry on vibraphone, also has recorded songs from Piazzolla's repertoire.

Also set to appear are **Orpheus**

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

18 **ADORABLE MENTIROSA** (BMG, ASCAP)
24 **ADORACION (TRIUNFAMOS, CONTIGO)** (BMG Songs, ASCAP/Peer Int'L, BMI)
31 **AGUA** (Canciones del mundo, BMI/Warner Chappell, BMI)
13 **AMOR PLATONICO** (Flamingo, BMI)
16 **ASI LLEGASTE TU** (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)
37 **BONEMIO DE AFICION** (Copyright Control)
29 **BOMBON DE AZUCAR** (No Little Fish, ASCAP/Brokyunion)
21 **CREI** (Peer Int'l, BMI)
19 **DEJARIA TODO** (1998 Deep Music, BMI)
40 **DESPUES DE TI...QUE?** (JKMC, ASCAP/MCA, ASCAP)
12 **ENTREGA TOTAL** (Copyright Control)
23 **ES ELLA LA CAUSA** (ADG, SESAC)
9 **ESE** (Ventura, ASCAP)
15 **HUELE A PELIGRO** (D'Nico Int'l, BMI)
39 **I STILL BELIEVE** (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP)
34 **INEVITABLE** (FI PP, BMI/Sony/ATV Latin, BMI)
11 **ME ESTOY ACOSTUMBRANDO A TI** (Intersong, ASCAP)
29 **ME ESTOY VOLVIENDO LOCO** (Fontana, ASCAP)
33 **ME QUEOE CON LAS GANAS** (Unimusica, ASCAP)
4 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
30 **MIENTE** (Fonomusic, BMI)
25 **MUCHACHO SOLITARIO** (EMI April, ASCAP)
6 **NECESITO DECIRTE** (Sag Son, BMI)
8 **NINA BORITA** (Sony Discos, ASCAP)
3 **NO PUEDO OLVIDAR** (Ventura, ASCAP)
30 **NO SABES COMO DUELE** (New Edition EMOA, SESAC)
7 **NUNCA TE OLVIDARE** (EMI April, ASCAP)
1 **PALOMITA BLANCA** (Karen, ASCAP)
38 **PASION** (Alvi Systems)
17 **PERDONAME** (Copyright Control)
28 **PIENSO EN TI** (1998 Deep Music, BMI)
14 **QUE BONITO** (Pacific, BMI)
20 **QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
2 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
35 **TE VAS** (FI PP, BMI)
27 **TIEMBLA MI PIEL** (Music RC/MCA, ASCAP)
32 **TU** (FI PP, BMI/Sony/ATV Latin, BMI)
10 **TU** (1998 Deep Music, BMI)
22 **UNA PAGINA MAS** (San Antonio Music, BMI)
5 **UNA VOZ EN EL ALMA** (JKMC, ASCAP/MCA, ASCAP)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	2	1	7	**JUAN LUIS GUERRA 440** KAREN/CAIMAN 2 weeks at No. 1	PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
2	3	3	10	**MARCO ANTONIO SOLIS** FONOVISA †	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
3	1	5	7	**MOO** SONY DISCOS	NO PUEDO OLVIDAR A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES)
4	4	6	36	**VICENTE FERNANOEZ** SONY DISCOS	ME VOY A QUITAR DE EN MEOIO PRAMIREZ (M.MONTERROSAS)
5	8	8	5	**MILLIE** EMI LATIN †	UNA VOZ EN EL ALMA R.PEREZ (R.PEREZ,G.MARISJEZ)
				Greatest Gainer	
6	21	29	11	**CONJUNTO PRIMAVERA** FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
7	6	4	12	**ENRIQUE IGLESIAS** FONOVISA †	NUNCA TE OLVIOARE R.PEREZ-BOTIJA (E.IGLESIAS)
8	11	7	6	**GRUPOMANIA** SONY DISCOS	NINA BONITA O.SERRANO,B.SERRANO (D.SERRANO)
9	5	2	15	**JERRY RIVERA** SONY DISCOS †	ESE R.SANCHEZ (A.JAEN,W.PAZ)
10	7	18	5	**NOELIA** FONOVISA †	TU M.AZEVEDO (ESTEFANO)
11	12	17	7	**PEPE AGUILAR** MUSART/BALBOA	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R.CERATTO)
12	18	25	5	**TIRANOS OEL NORTE** SONY DISCOS	ENTREGA TOTAL NOT LISTED (NOT LISTED)
13	32	—	2	**LOS TUCANES DE TIJUANA** EMI LATIN †	AMOR PLATONICO G.FELIX (M.QUINTERO LARA)
14	14	20	22	**LOS MISMOS** EMI LATIN †	QUE BONITO LOS MISMOS (M.E.CASTRO)
15	9	13	6	**GISSELLE** ARIOLA/BMG LATIN	HUELE A PELIGRO M.TEJADA,B.CEPEDA (A.MANZANERO)
16	15	10	21	**CHAYANNE** SONY DISCOS †	OEJARIA TOOO ESTEFANO (ESTEFANO)
17	20	21	6	**LUIS FONSI** UNIVERSAL LATINO †	PERDONAME A.CEPEDA (C.BLANES)
18	17	15	13	**JUAN GABRIEL CON BANDA EL RECODO** ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
19	19	35	3	**LUIS ENRIQUE** RODVEN/POLYGRAM LATINO †	ASI LLEGASTE TU L.ENRIQUE MEJIA (K.APONTE,L.ENRIQUE MEJIA,C.LEMOS)
20	16	12	30	**VICTOR MANUELLE** SONY DISCOS †	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
21	10	9	19	**TIRANOS DEL NORTE** SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
22	33	24	3	**EZEQUIEL PENA** FONOVISA	UNA PAGINA MAS E.PENA (R.GARCIA RAMIREZ)
23	27	36	7	**LOS TEMERARIOS** FONOVISA	ES ELLA LA CAUSA A.A.ALBA (A.A.ALBA)
24	RE-ENTRY		3	**LOS TRI-O** ARIOLA/BMG LATIN †	ADORACION A.FACCI (R.CARDENAS,C.ESTRADA)
25	13	14	7	**SERVANDO Y FLORENTINO** WEA LATINA †	MUCHACHO SOLITARIO R.MONTANER,R.SANCHEZ,Y.MARRUFO (R.MONTANER)
26	23	30	4	**CHARLIE CRUZ** SIR GEORGE/WEA LATINA	BOMBON OE AZUCAR S.GEORGE (C.ROLON,M.KILLPATRIC,J.LENGEL,C.FIGUEROA,G.LAUREANO)
27	RE-ENTRY		2	**JAVIER** CAIMAN †	TIEMBLA MI PIEL R.MORALES (R.MORALES)
28	22	22	7	**CHAYANNE** SONY DISCOS	PIENSO EN TI ESTEFANO (ESTEFANO)
29	RE-ENTRY		2	**JOROI** FONOVISA	ME ESTOY VOLVIENDO LOCO M.FLORES (M.FLORES)
30	24	23	3	**ROBERT AVELLANET** RMM †	MIENTE I.INFANTE (R.PEREZ BOTIJA,E.RAMOS)
31	NEW ▶		1	**JARABE DE PALO** EMI LATIN	AGUA J.DWORNIAK (JARABE DE PALO)
32	28	11	13	**SHAKIRA** SONY DISCOS †	TU S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.,D.O'BRIEN)
33	31	—	3	**PEORO FERNANOEZ** RODVEN/POLYGRAM LATINO	ME QUEOE CON LAS GANAS M.PATRON (L.OE LA COLINA)
34	NEW ▶		1	**SHAKIRA** SONY DISCOS	INEVITABLE S.MEBARAK R.,L.FOCHDA (S.MEBARAK R.,L.FOCHOA)
35	RE-ENTRY		9	**CARLOS PONCE** EMI LATIN †	TE VAS K.SANTANDER (K.SANTANDER)
36	NEW ▶		1	**MARC ANTHONY** RMM	NO SABES COMO DUELE J.LUGO (O.ALFANNO)
37	37	33	7	**VICENTE FERNANDEZ** SONY DISCOS	BOHEMIO DE AFICION PRAMIREZ (M.URIETA)
38	34	—	5	**LIMITE** RODVEN/POLYGRAM LATINO	PASION J.CARRILLO (A.VILLAREAL)
39	NEW ▶		1	**MARIAH CAREY** COLUMBIA/SONY DISCOS †	I STILL BELIEVE S.JORDAN,M.MASON (A.ARMATO,B.CANTARELLI)
40	40	26	15	**CRISTIAN** ARIOLA/BMG LATIN †	DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)

POP

21 STATIONS

1 **MDO** SONY DISCOS
NO PUEDO OLVIDAR
2 **MILLIE** EMI LATIN
UNA VOZ EN EL ALMA
3 **JUAN LUIS GUERRA 440** KARENCAIMAN
PALOMITA BLANCA
4 **NOELIA** FONOVISA
TU
5 **MARCO ANTONIO SOLIS** FONOVISA
SI TE PUDIERA MENTIR
6 **ENRIQUE IGLESIAS** FONOVISA
NUNCA TE OLVIDARE
7 **CHAYANNE** SONY DISCOS
DEJARIA TODO
8 **JERRY RIVERA** SONY DISCOS
ESE
9 **LUIS FONSI** UNIVERSAL LATINO
PERDONAME
10 **VICENTE FERNANDEZ** SONY DISCOS
ME VOY A QUITAR...
11 **LUIS ENRIQUE** RODVEN/POLYGRAM LATINO
ASI LLEGASTE TU
12 **LOS TRI-O** ARIOLA/BMG LATIN
ADORACION
13 **CHAYANNE** SONY DISCOS
PIENSO EN TI
14 **JARABE DE PALO** EMI LATIN
AGUA
15 **MARIAH CAREY** COLUMBIA/SONY DISCOS
I STILL BELIEVE

TROPICAL/SALSA

18 STATIONS

1 **JUAN LUIS GUERRA 440** KARENCAIMAN
PALOMITA BLANCA
2 **GRUPOMANIA** SONY DISCOS
NINA BONITA
3 **GISSELLE** ARIOLA/BMG LATIN
HUELE A PELIGRO
4 **MDO** SONY DISCOS
NO PUEDO OLVIDAR
5 **JERRY RIVERA** SONY DISCOS
ESE
6 **VICTOR MANUELLE** SONY DISCOS
QUE HABRIA SIDO DE MI
7 **LUIS ENRIQUE** RODVEN/POLYGRAM LATINO
ASI LLEGASTE IU
8 **CHARLIE CRUZ** SIR GEORGE/WEA LATINA
BOMBON OE AZUCAR
9 **MILLIE** EMI LATIN
UNA VOZ EN EL ALMA
10 **SERVANDO Y FLORENTINO** WEA LATINA
MUCHACHO SOLITARIO
11 **NOELIA** FONOVISA
TU
12 **ROBERT AVELLANET** RMM
MIENTE
13 **MARC ANTHONY** RMM
NO SABES COMO DUELE
14 **JARABE DE PALO** EMI LATIN
AGUA
15 **MARIAH CAREY** COLUMBIA/SONY DISCOS
I STILL BELIEVE

REGIONAL MEXICAN

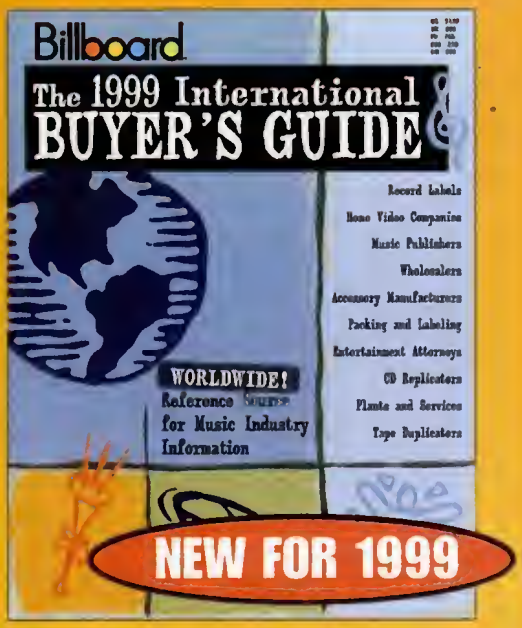
65 STATIONS

1 **CONJUNTO PRIMAVERA** FONOVISA
NECESITO DECIRTE
2 **MARCO ANTONIO SOLIS** FONOVISA
SI TE PUDIERA MENTIR
3 **LOS TUCANES OE TIJUANA** EMI LATIN
AMOR PLATONICO
4 **JUAN GABRIEL CON BANDA EL RECODO** ARIOLA/BMG LATIN
ADORABLE MENTIROSA
5 **EZEQUIEL PENA** FONOVISA
UNA PAGINA MAS
6 **LOS TEMERARIOS** FONOVISA
ES ELLA LA CAUSA
7 **VICENTE FERNANDEZ** SONY DISCOS
ME VOY A QUITAR...
8 **PEPE AGUILAR** MUSART/BALBOA
ME ESTOY...
9 **LOS MISMOS** EMI LATIN
QUE BONITO
10 **TIRANOS DEL NORTE** SONY DISCOS
ENTREGA TOTAL
11 **TIRANOS DEL NORTE** SONY DISCOS
CREI
12 **LIMITE** RODVEN/POLYGRAM LATINO
PASION
13 **VICENTE FERNANDEZ** SONY DISCOS
BOHEMIO DE AFICION
14 **INTOCABLE** EMI LATIN
PERDEDOR
15 **RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE
SOLO UNA PATADA

Ⓒ Records showing an increase in audience over this previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from preceding page)

Orchestra, tango vocalists **María Grana** and **José Angel Trelles**, and **Ryota Komatsu**, a *bandoneón* phenom from Japan making his U.S. premiere.

"Tango Magic" is part of Carnegie Hall's "Grand Masters" series, which includes "All Jobim And More" (Sept. 24)—a tribute concert to Brazil's legendary composer **Antonio Carlos Jobim**—and "The 80th Birthday Tribute To George Shearing."

L.A. FEST CELEBRATES ITS 10TH: AT&T Fiesta Broadway, which is scheduled to take place April 25 in Los Angeles, is boasting a stellar array of Latino musical talent to celebrate its 10th anniversary with performances by, among others, Fonovisa's **Los Tigres Del Norte** and **Ana Bárbara**; Hollywood Latin's **Chris Pérez Band** and **Nydia Rojas**; Universal Latin's **Marcos Llunas** and **Moenia**; WEAMex's **Banda Machos**; BMG's **Ilegales** and **Pablo Montero**; and Sony Discos' **Tatiana Bolaños.**

Besides its musical menu, the 36-block party boasts a theme park that houses an art workshop for children, a health expo, and a soccer and baseball park. AT&T Fiesta Broadway is being promoted by its owner, All Access Entertainment.

MAZZ'S NEW LOOK: **Joe López**, former front man of EMI Latin's star Tejano band **Mazz**, has formed a new group called **La Nueva Imagen**, whose maiden album is expected to drop on EMI Latin in the second quarter. Mazz's latest EMI Latin album, "Cuantas Veces," earned a trophy March 20 at the Tejano Music Awards in the album of the year, orchestra or group, category.

STATESIDE BRIEFS: WEA Latina singer/songwriter **Mikel Erentxun**, the former lead singer in Spanish rock duo **Duncan Dhu**, is slated to play Wednesday (31) at JC Fandango in Anaheim, Calif. The opening act is Grita!'s **Volumen Cero.** By the way, WEA Latina is scheduled to drop Duncan Dhu's "Greatest Hits" April 6.

Also booked to appear at JC Fandango on April 4 and 6 is Universal's Argentine rock hero **Miguel Mateos.** Opening for Mateos is L.A. electronic pop act **Desvio.**

RMM salsa icon **Marc Anthony** is slated to perform a benefit concert Saturday (3) at Roseland in New York. Proceeds will go to Anthony's Casas Para Mi Pueblo project, whose funds are earmarked for housing construction in Puerto Rico for victims of Hurricane Georges.

Almo Sounds' much-heralded **Ozomatli** is the lone Latino act booked to play at **Wyclef Jean's** third annual Haitian Benefit concert, which is set to take place April 17 in Miami.

On March 22, Texas Gov. **George W. Bush**, along with state congressional leaders, honored Sony Discos Tejano group **La Mafia** with a "concurrent resolution" that recognizes the band's musical career.



Sony Inks Prestige. Sony Discos recently signed a three-year deal with Prestige Productions that calls for Sony to distribute an as-yet-unnamed new record label owned by Prestige. Shown seated, from left, are Jeff Young, VP of sales and distribution for Sony Discos, and John "Gungie" Rivera, president/CEO of Prestige Productions. Pictured standing, from left, are Jorge Meléndez, VP of finance and operations for Sony Discos; Bill Marín, president of the new label; and Oscar Llord, president of Sony Discos.

Astor Place pop/flamenco act **Alabina** is booked to play April 10 at Foxwoods Casino in Mashantucket, Conn.

Grupo Exterminador has re-signed with Fonovisa.

CHART NOTES, RADIO: After a one-week absence, **Juan Luis Guerra 440** recaptures the high chair on Hot Latin Tracks with "Palomita Blanca" (Karen/Caïmán). The Dominican group's hit ballad, which notched 17 million audience impressions, is the eighth song to occupy the No. 1 spot on Hot Latin Tracks since the Feb. 13 issue.

"Palomita Blanca" remains No. 1 as well on the tropical/salsa genre chart for a second week in a row with 9.7 million audience impressions.

MDO's just-ousted chart-topper "No Puedo Olvidar" (Sony Discos) holds down the top spot on the pop genre chart for a second straight week with 11.6 million audience impressions.

Conjunto Primavera's "Necesito Decirte" (Fonovisa) climbs to the apogee of the regional Mexican genre chart this issue on 9.8 million audience impressions.

With "Necesito Decirte" also leaping 21-6 this issue on Hot Latin Tracks, Fonovisa is the first label in more than one year to challenge Sony's entrenched hegemony at the top of the chart. Each label owns four tracks in the top 10 of this issue's Hot Latin Tracks.

CHART NOTES, RETAIL: Thanks to smash albums by EMI Latin icon **Selena** and Sony Discos idol **Ricky Martin**, sales of titles appearing on The Billboard Latin 50 sold 167,000 units, a paltry 500 pieces lower compared with last issue. The Billboard Latin 50, whose sales are tabulated by SoundScan, is unpublished this issue.

Incredibly, this issue's tally is nearly double the number (86,000 units) sold during the similar week in 1998. And last year was a record year for the U.S. Latino music industry, according to SoundScan.

Selena's "All My Hits—Todos Mis Exitos" retains the No. 1 slot on The Billboard Latin 50, despite an 8% decline in sales that leaves her greatest-hits set standing alone at the top of the chart by only 1,000 units.

"All My Hits—Todos Mis Exitos" sold 23,500 units, good enough to top the regional Mexican genre chart for a second straight week. The title does sink 59-74, however, on The Billboard 200.

Has anyone gained more from a Grammy performance than Martin? Since his Grammy gig Feb. 24, the Puerto Rican singer's 58-week-old "Vuelve" has found new life at or near the top of The Billboard Latin 50. This issue the No. 2-ranked album stayed at 22,500 units, while maintaining the uppermost rung on the pop genre chart for a fourth week running. Though it slips 70-74 on The Billboard 200, "Vuelve" sets a record for chart longevity for a full-length Spanish-language disc—27 weeks.

Buoyed by a 39% spike in sales to 9,000 units, **Elvis Crespo's** "Suavemente" (Sony Discos) jumps 6-3 on The Billboard Latin 50, as it regains the throne on the tropical/salsa genre chart. "Suavemente" reenters The Billboard 200 at No. 152.

Los Tri-O's "Nuestro Amor" (Ariola/BMG Latin) moves down 3-4 on The Billboard Latin 50, even though sales of the title rose 7% to 8,000 units. Likewise, "Nuestro Amor" ticks down 162-164 on The Billboard 200.

SALES STATFILE: The Billboard Latin 50: this issue: 167,000 units; last issue: 167,500 units; similar week last year: 86,000 units.

Pop genre chart: this issue: 63,500 units; last issue: 64,500 units; similar week last year: 38,000 units.

Tropical/salsa genre chart: this issue: 38,500 units; last issue: 37,500 units; similar week last year: 22,500 units.

Regional Mexican genre chart: this issue: 58,500 units; last issue: 58,000 units; similar week last year: 24,000 units.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

France's FNAC Selling Music On Web

But French Authors' And Labels' Bodies Have Concerns

BY RÉMI BOUTON

PARIS—France's largest music merchant, FNAC, has become the first major retailer in Europe to offer downloadable music for sale on its Web site, but the project has already attracted criticism from labels and authors' bodies.

French authors' body SACEM and labels' bodies SNEP and UPFI have all expressed their doubts about the service, which comes through a deal between the chain's online mail-order operation FNAC Direct and Swiss-based software-development company AudioSoft (**Billboard*Bulletin*, March 19**).

The service, launched March 18, allows users to buy downloaded music via secure MP3 files from the FNAC Web site (www.fnac.fr). Some 1,500 French songs from about 90 indie labels—including techno specialist F Communications and world music label Globe Music—will initially be available.

The catalog was already downloadable from AudioSoft's own www.citymusic.com Web site, where it will continue to be available. The involvement of FNAC will "enhance this catalog, and its strong brand in France will help the online music commerce to take off," says François-Xavier Nuttall, AudioSoft CEO.

In the U.S., the five major labels' experiment in digital downloading directly to end-users, the Madison Project, is set to launch in late spring in San Diego (Billboard, Dec. 26, 1998). But Nuttall says, "Contrary to the Madison Project [approach], I consider that selling music is a full-time

(Continued on page 60)

Spanish Retailers To Bow Electronic Shopping Web

BY HOWELL LLEWELLYN

MADRID—Two Spanish retail chains will launch what they claim to be the world's first "virtual superstore" in mid-April.

The new electronic shopping operation, ViaPlus (**Billboard*Bulletin*, March 23**), is being launched by state-owned, tobacco-based retailer Tabacalera, and High Street clothes-based merchant Cortefiel. It will be accessible at 1,000 automatic sales points, from which users can order a broad range of merchandise from wine to sound carriers. Music orders will be fulfilled by the 11-store music/books merchant Crisol, which operates in Madrid, Barcelona, and Valencia. Tabacalera and Cortefiel are jointly investing 25.2 million euros ($27.5 million) in ViaPlus.

When talks began on the project last year, the music/books supplier was to be French music market leader FNAC, whose second-largest sales territory is Spain. However, FNAC has since decided to go it alone, launching a Hispanic electronic retail service on the Internet by the end of next year. FNAC, which has 51 stores in France, also operates four outlets in Spain and plans to open two more this year; in France it launched its own FNAC Direct Internet service in 1996 (see story, this page).

Consumers using the ViaPlus sales points can make purchases either by cash or credit card, according to Ana Valencia, Cortefiel's director of external relations. "We have decided on this system because no knowledge of the Internet is needed," she says. "Also, you do not get a receipt or a guarantee when buying from the Internet [which ViaPlus customers will receive]. ViaPlus is aimed at both the Internet and pre-Internet generations."

She adds that the sales points are not like bank automatic teller machines but are designed to be "very

(Continued on page 60)

LARAS To Launch Latino Grammy Awards In 2001

BY HOWELL LLEWELLYN

MADRID—The Latin Academy of Recording Arts and Sciences (LARAS) has announced that the inaugural Latin Grammy Awards ceremony is to be launched in 2001. The move ends months of speculation over the issue.

LARAS executive director Sergio Rozenblat says the idea of a separate Latin Grammys program was a "7-year-old dream" of Michael Greene, president/CEO of LARAS' parent body, the U.S.' National Academy of Recording Arts and Sciences (NARAS). That trade body has organized the Grammy Awards for the past 41 years.

Though the site of the first Latin Grammy Awards has not been determined, Rozenblat indicates it would rotate among countries in Latin America and the Iberian Peninsula. Teddy Bautista, executive president of Spanish authors' body SGAE, adds that "if the event were staged in Madrid, Barcelona, or Seville, it would be great, but we must bear in mind that NARAS is a deeply American organization."

> *The U.S. Grammy ceremony would retain its five Latino awards*

Rozenblat stresses that the U.S. Grammy ceremony would retain its current five Latino awards categories, because "the Grammys reflect only the U.S. market—it could easily be the case that an artist could sweep the U.S. Grammys' Latino section based on U.S. members' votes and do nothing in the Latin Grammys, and vice versa."

In addition, Rozenblat is calling for all Latino music professionals in Spain to join LARAS. Their membership would entitle them to vote for nominees in the U.S. Grammys' Latino categories, as well as for the Latin Grammys.

Rozenblat says that the LARAS members who back the Latin Grammys project include Julio Iglesias, Ricky Martin, Emilio Estefan Jr., Gloria Estefan, Alejandro Sanz, Miguel Bosè, Shakira, Juan Luis Guerra, Chayanne, and José Feliciano.

Bautista says that LARAS and SGAE will work together to defend issues affecting the Latino music industry.

Assistance in preparing this story was provided by John Lannert in New York.

Music Via Satellite In Japan

Sony To Provide Content For New Service

BY STEVE McCLURE

TOKYO—The Sony group has confirmed media reports here about its plans to distribute music via satellite starting in April.

Sony will provide music content in cooperation with Sony Music Entertainment (Japan) through SKYPerfecTV, a digital satellite broadcaster in which Sony is the largest shareholder. Operating the new service will be Sony subsidiary Digital Media Entertainment (DME).

Using the service, SKYPerfecTV subscribers will be able to download CD-quality content to MiniDiscs or other recording media using a dedicated Sony device. The move is expected to be opposed by some artists and industry groups because of concerns over copyright protection.

A spokesman for the Recording Industry Assn. of Japan says the organization is leaving it up to individual member companies to decide whether to support the Sony plan. An executive at one of Japan's biggest labels says his company is taking a wait-and-see stance on satellite distribution of music.

"We are watching with curiosity what Sony is going to do," he says.

At press time, Sony had not officially announced its plans for the project.

Victor Co. of Japan (JVC) and Nippon Telegraph and Telephone Corp. have announced plans for a similar joint project beginning this fall.

While DME will initially provide music by independent, unsigned acts at no charge to viewers, Sony apparently hopes other music companies will give permission for their content to be distributed—for a fee, lower than CD prices—via the new service.



Piracy Draws Protest In Hong Kong

BY OWEN HUGHES

HONG KONG—Nearly 2,000 people marched through the streets of Hong Kong March 17 to protest piracy within the music and movie industries, but it remains unclear how much long-term impact the initiative will have in the face of rampant piracy.

The protest was organized by a coalition of copyright-based industries as part of what it describes as "our concerted efforts to arouse public awareness and sympathy."

Hours before the start of Anti-Piracy Day, 350 customs officials raided 70 shops and seized $684,000 worth of pirated CDs and Video CDs and arrested 37 people in an operation code-named Thunderbolt. All those arrested were charged and released on bail.

The seizure underlined the reason for Anti-Piracy Day, says consortium spokeswoman Vicky Wong. "It is a never-ending problem, and we have to make the public aware of how serious it is," she adds.

Hong Kong's music industry saw revenues fall in 1998 to their lowest level in a decade, with about $100 million in sales, compared with $180 million in peak years, Wong says.

Hong Kong's chief executive, Tung Chee-hwa, accepted a petition at his office from locally born movie superstar Jackie Chan calling for tougher action against piracy, after a march through the central business district. Record labels, retailers (including HMV and Blockbuster), and members of Hong Kong's movie industry were among those taking part.



Hong Kong-born movie star Jacky Chan makes a speech before presenting an anti-piracy petition to the territory's chief executive, Tung Chee-hwa. Tung is seen standing behind Chan. Also seen are a number of Hong Kong's most popular music and movie stars along with, at bottom left, Norman Cheng, chairman of the local group of the International Federation of the Phonographic Industry.

Cinemas closed for the day, and Metro Radio had a 10-hour blackout on its Hit Radio channel. Stuart Fraser, commercial director of HMV in Hong Kong, estimates that 60% of CDs sold in Hong Kong are pirated.

Hong Kong is considering various ways of fighting piracy, including fining consumers for possessing illegal CDs and movies. But the customs officers' union believes that its attempts to fight the illicit trade are hampered by a manpower shortage.

One member, Chan Wai-yin, says officers had to be seconded from other operations to take part in Thunderbolt because currently there are only 100 specializing in anti-piracy. "It's impossible for them to cover every corner of Hong Kong," he says.

Chan also criticized the government's creation of 159 new customs posts in the coming financial year, claiming they would mainly work in other areas besides piracy.

Calvin Leung, head of the intellectual property investigation bureau with Hong Kong customs, says that since raids on manufacturers last year netted $5 million worth of pirated discs and closed 68 factories, many plants have moved to Macau. After manufacture in the Portuguese-administered enclave 60 miles from Hong Kong across the Pearl River delta, the discs are smuggled over by boat.

Anti-Piracy Moves Proposed By Malaysian Gov't

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The announcement of new government anti-piracy initiatives (**Billboard*Bulletin*, March 22**) has been enthusiastically welcomed by the local labels' body in this country, where the piracy rate is estimated locally at 50% of the music market.

The Recording Industry Assn. of Malaysia (RIM) is applauding the moves, which have been proposed by two government ministries. In one, Energy, Communications and Multimedia Minister Datuk Leo Moggie has outlined proposals for a new copyright law that would enforce more stringent control over the production of optical discs.

Sandy Monteiro, GM of RIM, says he believes that there are 18 licensed plants and 30 unlicensed plants operating in Malaysia and that optical disc production is 10 times the total legitimate demand. Monteiro insists that under the new proposals, "even licensed plants will have to meet inspection criteria."

The second initiative by the same ministry will be a review of the Copyright Act of 1987 that will make it easier for intellectual property owners to enforce their rights. Monteiro says that under the current law, distributors and agents representing foreign copyright works find it hard to prove the line of ownership. Both initiatives were announced March 18.

Meanwhile, Datuk Pahamin Rejaib, chief secretary of the Ministry of Domestic Trade and Consumer Affairs, is forming an anti-piracy task force, which will include representatives from his ministry; the Ministry of Energy, Communications and Multimedia; police; local authorities; customs; and representatives from the computer software, video, and music industries. The first meeting of the body was to take place March 26.

More Defections At VCI

Westside's Fisher, Crimson's Fitt To Depart

BY TOM FERGUSON

LONDON—The restructuring of the music units owned by U.K. retail group Kingfisher's VCI subsidiary (Billboard, Jan. 23) is continuing as several key executives depart.



FISHER

The departures of the Westside label's managing director Bob Fisher and Crimson Productions GM Adrian Fitt (**Billboard*Bulletin*, March 22**) come two months after it emerged that the operations of VCI Group plc's two midprice/budget compilation albums companies, MCI and Crimson Productions, were to be integrated under the MCI banner. MCI managing director Peter Stack has since left the company, which is now headed by Ian Foster, previously trading controller at EUK, Kingfisher's music/video distribution subsidiary. Foster reports to VCI plc's managing director, Richard Green.

Crimson was launched in 1996 and had until now operated as a subsidiary of EUK. In April 1998, it acquired Demon Records' parent, F-Beat Records (Billboard, April 18, 1998), for approximately 2 million pounds ($3.26 million). The deal

(Continued on page 72)

newsline...

IN 1998, HAMBURG-BASED INDEPENDENT record company edel AG had its most successful year since its 1986 launch, according to preliminary results released March 18. They show that edel, which floated on the Frankfurt stock exchange in September, saw sales grow 37.6% to 284.4 million deutsche marks ($159 million) in the year ended Dec. 31, 1998, up from 206.7 million deutsche marks ($115.7 million) in 1997. Pretax profits were 92.3% higher at 22.5 million deutsche marks ($12.6 million), compared with 11.7 million deutsche marks ($6.5 million) the previous year, according to the company. The label's success, notably internationally, has also fueled its rise on the stock market, where its price has risen from 98 deutsche marks ($55) in September to its current level of around 650 deutsche marks ($364). Only 22.4% of its stock is held by outside shareholders; the remainder resides with edel CEO Michael Haentjes. GESA BIRNKRAUT

THE HITS UNDER THE HAMMER international auction of original lyric sheets and memorabilia, held March 22 at London's Sound Republic, raised an estimated 150,000 pounds ($240,000) for the Nordoff Robbins Music Therapy and Norwood Ravenswood children's charities. Buyers included Emma Bunton, (Baby Spice of the Spice Girls), who bid 3,100 pounds ($4,960) for the lyrics of Madness' "Our House," written on a mahogany door; the highest individual sum raised was 10,000 pounds ($16,000) for the handwritten lyrics of George Michael's "Faith," one of several late donations to go under the hammer of the guest auctioneer, film director Michael Winner. PAUL SEXTON

MNW RECORDS GROUP HEAD OF INTERNATIONAL John Cloud has decided to leave the Stockholm-based indie, ending the confusion about his future following the abrupt exit of longtime CEO Jonas Sjöström on Feb. 24 (**Billboard*Bulletin*, Feb. 25**). In a letter to Billboard, he says that he is leaving "after 10 creative, fun-filled years of licensing and exploiting Swedish music for MNW Records Group. At the moment, I have no concrete plans for the future; nevertheless, people are calling, and some interesting opportunities are arising." Cloud says that he is likely to stay at MNW for a while in order to finish ongoing projects, such as the exploitation of the MNW dance act Bosson in Brazil. Cloud initially said he would depart with Sjöström, who exited after a hostile takeover of MNW by the Swedish investment company Traktor, but Sjöström's replacement, Peter Yngen, said Cloud would be staying (**Billboard*Bulletin*, March 1**). KAI R. LOFTHUS

ADRIAN BERWICK, LABEL MANAGER at BMG Ricordi's BMG Italy, is understood to have also taken the reins at the major's other main imprint, Ricordi, which deals exclusively with local repertoire. Sources say the label had been "seriously under-performing" prior to the departure of Ricordi managing director Giorgio Perris in January. The company would not confirm Berwick's additional role until a legal wrangle over Perris' departure is resolved. Sources suggest that confirmation will come as part of a wider restructuring of all BMG Ricordi activities later this year. MARK DEZZANI



THEOFANELLIS

PANOS THEOFANELLIS is the new managing director of BMG Greece, replacing George Levendis, who was named in January (Billboard, Jan. 23) as VP of international at Arista Records in New York. Athens-based Theofanellis moves from Warner Music Greece, where he has served for 12 years, most recently as director of marketing/A&R for Greek and international repertoire. He'll report to Richard Griffiths, chairman of BMG U.K./Ireland and executive VP of BMG Central Europe. TOM FERGUSON

BRITISH INDEPENDENT LABEL TELSTAR ENTERTAINMENT will open its first office outside the U.K. in late April in Stockholm. A long-established compilations specialist, Telstar has a small roster of current artists, notably chart act E-17. The Telstar Sweden operation will be headed by Pär Stavborg in an as-yet-untitled position. He is now creative director at Arcade Sweden. A staff of five will report to him, and Stavborg will report to joint managing director/deputy chairman Neil Palmer, international business affairs director Graham Williams, and A&R director Mark Jolley at Telstar's London headquarters. Telstar also plans to establish offices in Norway and Denmark. Telstar Sweden will mainly operate as a record company, but Stavborg will also look into pan-Scandinavian Internet opportunities. ANDERS LUNDQUIST

FORMER WARNER/CHAPPELL MUSIC U.K. managing director Robin Godfrey-Cass is understood to have concluded a deal with Sony Independent Labels Europe for an undisclosed new music venture. Godfrey-Cass is now based in London, following a two-year stint as executive VP of West Coast operations for EMI Music Publishing. He could not be reached for comment. ADAM WHITE

HITS OF THE WORLD

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JAPAN (Oricon Publications Inc.) 03/29/99

THIS WEEK	LAST WEEK	SINGLES
1	1	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON
2	NEW	RESPECT THE POWER OF LOVE NAMIE AMURO AVEX TRAX
3	NEW	SAYONARA BUS YUZU SENHA & CO.
4	NEW	DON'T LEAVE ME BEHIND AMI SUZUKI SONY
5	5	HARU-SPRING HYSTERIC BLUE SONY
6	NEW	COSMIC LOVE NANASE AIKAWA CUTTING EDGE
7	3	PURE YAMENAIDE KINKI KIDS JOHNNY'S ENTERTAINMENT
8	4	MOVIN' ON WITHOUT YOU (MAXI) HIKARU UTADA TOSHIBA-EMI
9	17	BELIEVE YUKO YAMAGUCHI MERCURY
10	7	WINTER, AGAIN GLAY UNLIMITED
11	11	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI
12	6	NAGAI TAMEIKI NO YONI THE BRILLIANT GREEN SONY
13	9	SO YOUNG THE YELLOW MONKEY FUN HOUSE
14	16	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR
15	10	PRECIOUS TIME SPEED TOY'S FACTORY
16	18	MOVIN' ON WITHOUT YOU HIKARU UTADA TOSHIBA-EMI
17	2	KONO AINO TAMENI CHAGE & ASKA TOSHIBA-EMI
18	14	SOMEDAY, SOMEPLACE EVERY LITTLE THING AVEX TRAX
19	19	ASA GA MATAKURU DREAM5 COME TRUE TOSHIBA-EMI
20	15	LOVE IMPACT MAX AVEX TRAX
		ALBUMS
1	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI
2	NEW	CHARA STRANGE FRUITS EPIC
3	NEW	AYUMI HAMASAKI AYU-MI-X AVEX TRAX
4	NEW	SURFACE PHASE MERCURY
5	2	T.M. REVOLUTION THE FORCE ANTINOS
6	3	YAEN STAFF ROLL AVEX TRAX
7	4	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA-EMI
8	NEW	SOMETHING ELSE 502 TOSHIBA-EMI
9	8	KENTARO NAYAMI ETC. NHK OKAASAN TO ISSYO PONY CANYON
10	7	TLC FANMAIL BMG
11	NEW	ORIGINAL LOVE HENSHIN PONY CANYON
12	6	HITOMI H AVEX TRAX
13	NEW	JEFF BECK WHO ELSE EPIC
14	5	ZARD EIEN B-GRAM
15	14	MR. CHILDREN DISCOVERY TOY'S FACTORY
16	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
17	NEW	BUCK-TICK BT VICTOR
18	9	KUROYUME EMI 1994-1998 BEST OR WORST TOSHIBA-EMI
19	16	VARIOUS ARTISTS DANCEMANIA SPEED 2 TOSHIBA-EMI
20	13	SOUNDTRACK FINAL FANTASY VIII DIGICUBE

GERMANY (Media Control) 03/23/99

THIS WEEK	LAST WEEK	SINGLES
1	1	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
2	2	CHANGES 2PAC JIVE/ROUGH TRADE
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
4	6	MARIA BLONDIE BEYOND/RCA
5	5	NIE WIEDER SARA RCA
6	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR
7	4	STRONG ENOUGH CHER WEA
8	7	YOU ARE NOT ALONE MODERN TALKING HANSA/BMG
9	8	BIG BIG WORLD EMILIA UNIVERSAL
10	9	DIE LAENGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA
11	11	PHUTURE VIBES MELLOW TRAX POLYDOR
12	12	WESTSIDE TQ EPIC
13	NEW	DON'T STOP ATB MOTOR
14	17	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
15	NEW	BEATBOX ROCKER WESTBAM RCA
16	13	NARCOTIC LIQUIDO VIRGIN
17	NEW	REAL LIFE BON JOVI WEA
18	15	FLY AWAY LENNY KRAVITZ VIRGIN
19	14	WHEN YOU'VE GONE BRYAN ADAMS FEATURING MEL C. POLYDOR
20	16	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST
		ALBUMS
1	1	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG
2	2	CHER BELIEVE WEA
3	3	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
4	5	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ROUGH TRADE
5	4	ROXETTE NAVE A NICE DAY ROXETTE RECORDINGS/EMI
6	NEW	BLUR 13 EMI
7	6	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC
8	7	THE OFFSPRING AMERICANA COLUMBIA
9	13	2PAC GREATEST HITS JIVE/ROUGH TRADE
10	8	LENNY KRAVITZ 5 VIRGIN
11	9	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
12	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
13	NEW	SILVERCHAIR NEON BALLROOM EPIC
14	18	WESTERNHAGEN RADIO MARIA WEA
15	10	MADONNA RAY OF LIGHT MAVERICK/WEA
16	17	SCHURZENJAGER ES HORT NIE AUF ARIOLA
17	NEW	UDO JUERGENS ICH WERDE DA SEIN ARIOLA
18	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
19	12	BAP COMICS & PIN-UPS EMI
20	RE	HEINZ RUDOLF KUNZE KORREKT WEA

U.K. (Copyright cin) 03/20/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BLAME IT ON THE WEATHERMAN B*WITCHED EPIC
2	1	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR
3	3	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE
4	NEW	STRONG ROBBIE WILLIAMS CHRYSALIS
5	4	WE LIKE TO PARTY! VENGABOYS POSITIVA
6	2	BETTER BEST FORGOTTEN STEPS EBUL/JIVE
7	6	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARISTA
8	NEW	MY LOVE KELE LE ROC WILD CARD/POLYDOR
9	NEW	MUSIC TO WATCH THE GIRLS GO BY ANDY WILLIAMS COLUMBIA
10	9	TENDER BLUR FOOD
11	8	STRONG ENOUGH CHER WEA
12	NEW	PUSH UPSTAIRS UNDERWORLD JBO/V2
13	7	AS GEORGE MICHAEL & MARY J. BLIGE EPIC
14	5	YOU STOLE THE SUN FROM MY HEART MANIC STREET PREACHERS EPIC
15	NEW	KILLIN' TIME TINA COUSINS EASTERN BLOC/JIVE
16	NEW	SEE THE STAR DELIRIOUS? FURIOUS
17	15	RUNAWAY THE CORRS 143/LAVA/ATLANTIC/EASTWEST
18	17	CHANGES 2PAC JIVE
19	11	WISH I COULD FLY ROXETTE ROXETTE RECORDINGS/EMI
20	NEW	LET'S GET DOWN SPACEDUST EASTWEST
		ALBUMS
1	NEW	BLUR 13 FOOD
2	1	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
3	2	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
4	3	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
5	8	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE
6	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
7	12	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC
8	10	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST
9	14	STEPS STEP ONE EBUL/JIVE
10	16	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR
11	17	MADONNA RAY OF LIGHT MAVERICK/WEA
12	18	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
13	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
14	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
15	11	VAN MORRISON BACK ON TOP POINTBLANK/VIRGIN
16	7	CHER BELIEVE WEA
17	NEW	BETH ORTON CENTRAL RESERVATION HEAVENLY
18	13	ABBA GOLD—GREATEST HITS POLYDOR
19	9	KULA SHAKER PEASANTS, PIGS & ASTRONAUTS COLUMBIA
20	NEW	DUSTY SPRINGFIELD THE BEST OF MERCURY/UNIVERSITY TV

FRANCE (SNEP/IFOP/Tits-Live) 03/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	TU M'OUBLIERAS LARUSSO ODEON/EMI
2	3	BIG BIG WORLD EMILIA UNIVERSAL
3	4	BELIEVE CHER WEA
4	2	L'AME-STRAM-GRAM MYLENE FARMER POLYDOR/UNIVERSAL
5	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
6	6	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
7	7	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
8	6	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
9	9	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM ODEON/EMI
10	NEW	HEARTBREAK HOTEL WHITNEY HOUSTON FEATURING FAITH EVANS & KELLY PRICE ARISTA
11	10	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
12	12	LA DIFFERENCE LARA FABIAN POLYDOR/UNIVERSAL
13	13	MAIS QUI EST LA BELETTE MANAU POLYDOR/UNIVERSAL
14	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
15	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCORPIO/UNIVERSAL
16	19	TELL ME WHAT YOU LIKE JESSICA JIVE/VIRGIN
17	11	BELLE DANIEL LAVOIE & GARDU & PATRICK FIORI POMME/SONY
18	15	SIKIOIM TARKAN PODIS/UNIVERSAL
19	NEW	PUT YOUR HANDS UP BLACK & WHITE BROTHERS HAPPY/SONY
20	17	DN NE CHANGE PAS CELINE DION COLUMBIA
		ALBUMS
1	1	LARA FABIAN LIVE POLYDOR/UNIVERSAL
2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	3	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
4	7	MANU CHAO CLANDESTINO VIRGIN
5	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
6	9	LIANE FOLY ACOUSTIQUE VIRGIN
7	8	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
8	11	CHER BELIEVE WEA
9	6	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
10	4	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
11	NEW	VARIOUS ARTISTS PREMIERE CLASSE HOSTILE/VIRGIN
12	NEW	BLUR 13 EMI
13	10	THE OFFSPRING AMERICANA COLUMBIA
14	14	BISSO NA BISSO RACINES V2/SONY
15	20	MATMATAH LA OUACHE TREMA/SONY
16	13	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
17	17	MADONNA RAY OF LIGHT MAVERICK/WEA
18	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
19	15	WILL SMITH BIG WILLIE STYLE COLUMBIA
20	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY

CANADA (SoundScan) 04/03/99

THIS WEEK	LAST WEEK	SINGLES
1	1	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY
2	2	GOODBYE SPICE GIRLS VIRGIN/EMI
3	3	BELIEVE (IMPORT) CHER WARNER
4	4	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC RCA
5	8	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/COLUMBIA
6	5	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
7	7	WRITTEN IN THE STARS ELTON JOHN & LEANN RIMES CURB/ROCKET/MERCURY
8	11	WE LIKE TO PARTY! VENGABOYS GROOVILICIOUS/STRICTLY RHYTHM
9	9	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER
10	8	MUSIC SOUNDS BETTER WITH YOU STAROUST ROULE/VIRGIN/EMI
11	10	HARD KNOCK LIFE (GHETTO ANTHEM) REMIXES JAY-Z ROC-A-FELLA/DEF JAM/MERCURY
12	NEW	JACKIE'S STRENGTH TORI AMOS ATLANTIC/WARNER
13	16	KEEP A LID ON THINGS CRASH TEST DUMMIES VIK/ARISTA/BMG
14	15	I STILL BELIEVE MARIAH CAREY COLUMBIA/SONY
15	14	STAY THE SAME JOEY MCINTYRE C2/SONY
16	12	HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE ARISTA/BMG
17	17	NAS IS LIKE NAS COLUMBIA/SONY
18	18	YOU DON'T KNOW ME ARMAND VAN HELDEN LIGHTNING/MERCURY
19	13	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE
20	RE	BECAUSE OF YOU 98° MOTOWN/MERCURY/UNIVERSAL
		ALBUMS
1	1	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/BMG
2	4	SHANIA TWAIN COME ON OVER MERCURY
3	2	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WARNER COMPILATION UNIT/WARNER
4	3	CHER BELIEVE WARNER
5	NEW	SILVERCHAIR NEON BALLROOM EPIC/SONY
6	5	THE OFFSPRING AMERICANA COLUMBIA/SONY
7	6	TLC FANMAIL LAFACE/ARISTA/BMG
8	8	VARIOUS ARTISTS MC MARIO MIXDOWN 99 SONY/SONY DISCOS
9	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY
10	14	EMINEM THE SUM SHADY LP WEB/AFTERMATH/INTERSCOPE
11	9	VARIOUS ARTISTS BIG SHINY TUNES 3 JVT/EMI
12	11	SKY PIECE OF PARADISE EMI
13	10	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER
14	12	VARIOUS ARTISTS 1999 GRAMMY RAP NOMINEES WARNER COMPILATION UNIT/WARNER
15	15	VARIOUS ARTISTS MUCHDANCE 1999 BMG
16	13	COLLECTIVE SOUL DOSAGE ATLANTIC/WARNER
17	NEW	ROBBIE WILLIAMS THE EGO NAS LANDED EMI
18	18	SOUNDTRACK SABRINA THE TEENAGE WITCH GEFFEN/UNIVERSAL
19	16	SUGAR RAY 14:59 LAVA/ATLANTIC/WARNER
20	NEW	FATBOY SLIM YOU'VE COME A LONG WAY, BABY VIRGIN/EMI

NETHERLANDS (Stichting Mega Top 100) 03/27/99

THIS WEEK	LAST WEEK	SINGLES
1	1	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA
2	2	THE LAUNCH DJ JEAN DIGIDANCE
3	5	TARZAN & JANE TOY-BOX EDEL
4	3	CHANGES 2PAC ZOMBA
5	NEW	WE'RE GOING TO IBIZA VENGABOYS ZOMBA
6	4	SIMARIK TARKAN POLYDOR
7	8	HARCOTIC LIQUIDO VIRGIN
8	9	IN DE WOLKEN OE KAST CNR
9	14	WONDERFUL LIFE MATHILDE SANTING EPIC
10	7	HOW WILL I KNOW (WHO YOU ARE) JESSICA FOLCKER ZOMBA
11	10	SAME OL' G/WHAT'S SO DIFFERENT GINUWINE EPIC
12	15	AS GEORGE MICHAEL & MARY J. BLIGE EPIC
13	6	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
14	16	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON BMG
15	NEW	HARDER DAN IK HEBBEN KAN BLOF EMI
16	13	1D KLEINE TUINKABOUTERS/TERING TUBBIES ONE TWO TRIO KOCH
17	12	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
18	11	BELIEVE CHER WARNER
19	NEW	HET PLOPLIED PLOP MERCURY
20	NEW	IF YOU BELIEVE SASNA WARNER
		ALBUMS
1	1	ILSE DELANGE WORLD OF HURT WARNER
2	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY
3	3	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY
4	4	BEE GEES ONE NIGHT ONLY POLYDOR
5	5	VOLUMIA! VOLUMIA! BMG
6	14	MATHILDE SANTING & THE OVERSOUL 13 TO OTHERS EPIC
7	7	HERMAN BROOD BACK ON THE CORNER BMG
8	6	ROB DE NIJS BALLADES EMI
9	NEW	ANOREA BOCELLI SOGNO
10	9	EMMA SHAPLIN CARMINE MEO EMI
11	11	MADONNA RAY OF LIGHT MAVERICK/WARNER
12	12	DE DIJK HET BESTE VAN MERCURY
13	16	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
14	13	MARCO BORSATO DE BESTEMMING POLYDOR
15	10	BRITNEY SPEARS . . . BABY ONE MORE TIME ZOMBA
16	8	2PAC GREATEST HITS ZOMBA
17	15	FREE THE SPIRIT FREE THE SPIRIT MERCURY
18	NEW	BLOF HELDER EMI
19	19	PHIL COLLINS . . . HITS WARNER
20	NEW	VENGABOYS GREATEST HITS ZOMBA

AUSTRALIA (ARIA) 03/22/99

THIS WEEK	LAST WEEK	SINGLES
1	1	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSHROOM/FESTIVAL
2	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN POLYDOR/UNIVERSAL
3	3	ANTHEM FOR THE YEAR 2000 SILVERCHAIR MURMUR/SONY
4	4	THIS KISS FAITH HILL WEA
5	6	THE ANIMAL SONG SAVAGE GARDEN WEA
6	9	NO MATTER WHAT BOYZONE POLYDOR/UNIVERSAL
7	7	LULLABY SHAWN MULLINS COLUMBIA
8	11	HAVE YOU EVER? BRANDY WEA
9	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA
10	5	TOUCH IT MONIFAH UNIVERSAL
11	8	JACKIE B.Z. FEATURING JOANNE SHOCK
12	12	CHANGES 2PAC JIVE/MUSHROOM/SONY
13	10	CAN'T TAKE MY EYES OFF OF YOU/DOO WOP (THAT THING) LAURYN HILL COLUMBIA
14	NEW	LAST TO KNOW HUMAN NATURE COLUMBIA
15	19	TRAGEDY/HEARTBEAT STEPS JIVE/MUSHROOM/SONY
16	18	FLY AWAY LENNY KRAVITZ VIRGIN
17	16	HOW DO I DEAL JENNIFER LOVE HEWITT WEA
18	14	WE LIKE TO PARTY! VENGABOYS SHOCK
19	20	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M/UNIVERSAL
20	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR/UNIVERSAL
		ALBUMS
1	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	1	SILVERCHAIR NEON BALLROOM MURMUR/SONY
3	7	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL
4	3	THE OFFSPRING AMERICANA COLUMBIA
5	6	U2 THE BEST OF 1980-1990 ISLAND/UNIVERSAL
6	5	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA
7	4	LAURYN HILL "THE MISEDUCATION OF LAURYN HILL COLUMBIA
8	9	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
9	8	KORN FOLLOW THE LEADER EPIC
10	10	THE LIVING END THE LIVING END EMI
11	12	JEWEL SPIRIT EASTWEST
12	NEW	BLUR 13 EMI
13	13	VAN MORRISON BACK ON TOP VIRGIN
14	18	CHER BELIEVE WEA
15	19	FIVE FIVE BMG
16	RE	B*WITCHED B*WITCHED EPIC
17	14	HOLE CELEBRITY SKIN GEFFEN/UNIVERSAL
18	RE	FARNHAM, NEWTON-JOHN, WARLOW HIGHLIGHTS FROM THE MAIN EVENT BMG
19	NEW	WENDY MATTHEWS STEPPING STONES—BEST OF BMG
20	16	TIM ROGERS WHAT RHYMES WITH CARS & GIRLS BMG

ITALY (Musica e Dischi/FIMI) 03/22/99

THIS WEEK	LAST WEEK	SINGLES
1	1	OGGI SONO IO ALEX BRITTI UNIVERSAL
2	2	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	4	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
4	6	5NOW IN THE SAHARA ANGGUN EPIC
5	7	BOOM, BOOM, BOOM, BOOM! VENGABOYS TIME
6	3	2 TIMES ANN LEE ENERGY
7	5	BLA BLA BLA GIGI D'AGOSTINO BXR/MEDIA
8	17	AS GEORGE MICHAEL & MARY J. BLIGE EPIC/SONY
9	10	UN INVIERNO DA BACIARE MARINA REI VIRGIN
10	8	FLAT BEAT MR. OIZO LEVEL ONE/UNIVERSAL
11	13	NOTHING REALLY MATTERS MADONNA WEA
12	9	9 P.M. (TILL I COME) ATB MORE
13	12	BELIEVE CHER WEA
14	11	BIG BIG WORLD EMILIA UNIVERSAL
15	20	TENDER BLUR FOOD/EMI
16	14	TONITE SUPERCAR TIME
17	16	SENZA PIETA ANNA OXA COLUMBIA
18	NEW	ERASE/REWIND THE CARDIGANS POLYDOR/UNIVERSAL
19	16	CASSIUS 1999 CASSIUS VIRGIN
20	18	WOULD YOU . . . ? TOUCH & GO V2
		ALBUMS
1	NEW	PINO DANIELE COME UN GELATO ALL'EQUATORE CGD/WARNER
2	NEW	LUCIO BATTISTI I MITI MUSICA—LUCIO BATTISTI NUMERO UNO/BMG
3	1	LITFIBA INFINITO IRA/EMI
4	2	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY
5	3	ALEX BRITTI IT. POP—SAN REMO EDITION UNIVERSAL
6	7	CARTOON5 TOONAGE EMI
7	10	THE CARDIGANS GRAN TURISMO POLYDOR
8	4	FIORELLA MANNOIA CERTE PICCOLE VOCI HARPO/COLUMBIA
9	6	LAURA PAUSINI LA MIA RISPOSTA CGD/WARNER
10	8	THE OFFSPRING AMERICANA COLUMBIA
11	5	DOWN LOW MOONLIGHT BABY/RTI
12	15	R.E.M. UP WARNER
13	18	CHER BELIEVE WEA
14	12	ANGGUN ANGGUN EPIC
15	NEW	BLUR 13 FOOD/EMI
16	19	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
17	14	ZUCCHERO BLUE SUGAR POLYDOR
18	11	ANNA OXA SENZA PIETA COLUMBIA
19	NEW	KULA SHAKER PEASANTS, PIGS & ASTRONAUTS COLUMBIA
20	9	MARIAH CAREY #1'S COLUMBIA

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 04/03/99 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
3	3	BIG BIG WORLD EMILIA UNIVERSAL
4	5	CHANGES 2PAC AMARU/JIVE
5	4	STRONG ENOUGH CHER WEA
6	6	BELIEVE CHER WEA
7	9	MARIA BLONDIE BEYOND/RCA
8	7	TU M'OUBLIERAS LARUSSO ODEON/EMI
9	NEW	BLAME IT ON THE WEATHERMAN B*WITCHED WORM/EPIC
10	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE
		ALBUMS
1	1	CHER BELIEVE WEA
2	NEW	BLUR 13 FOOD/PARLOPHONE
3	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
4	4	THE OFFSPRING AMERICANA COLUMBIA
5	2	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
6	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
7	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
8	7	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA
9	NEW	VAN MORRISON BACK ON TOP EXILE/POINTBLANK/VIRGIN
10	RE	THE CARDIGANS GRAN TURISMO TRAMPOLENE/STOCKHOLM

SPAIN (AFYVE/ALEF MB) 03/17/99

THIS WEEK	LAST WEEK	SINGLES
1	1	NOTHING REALLY MATTERS MADONNA WEA
2	5	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA
3	3	MARIA BLONDIE ARIOLA
4	2	YOU GOTTA BE DES'REE EPIC
5	NEW	YOU'RE NOT ALONE MODERN TALKING ARIOLA
6	NEW	AS GEORGE MICHAEL & MARY J. BLIGE EPIC
7	9	I STILL BELIEVE MARIAH CAREY COLUMBIA
8	4	STRONG ENOUGH CHER WEA
9	NEW	DREW & CHERI AUSTRALIAN BLONDE RCA
10	6	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA MOLINA CHRYSALIS
		ALBUMS
1	2	HEVIA TIERRA DE NAOIE HISPAVOX
2	1	LA OREJA OE VAN GOGH OILE AL SOL EPIC
3	3	EL CHAVAL OE LA PECA EL CHAVAL OE LA PECA WEA
4	4	ALEJANDRO SANZ MAS WEA
5	6	CHER BELIEVE WEA
6	5	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
7	NEW	VAN MORRISON BACK ON TOP VIRGIN
8	9	JARABE DE PALO DEPENDE VIRGIN
9	7	PEDRO GUERRA RAIZ ARIOLA
10	NEW	VICTOR MANUEL CADA UNO ES COMO ES ARIOLA

MALAYSIA (RIM) 03/23/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ZIANA ZAIN ZIANA ZAIN BMG
2	1	VARIOUS ARTISTS GRAMMY NOMINEES (POP ROCK GOLD) WARNER
3	4	VENGABOYS THE PARTY ALBUM MUSIC STREET
4	3	MARIAN CAREY #1'S SONY
6	2	VARIOUS ARTISTS MTV FANTASTIC FEMALES SONY
6	5	MICHAEL & VICTOR FEEL LIKE SEEING YOU ROCK
7	9	ANGGUN SNOW ON THE SAHARA SONY
8	NEW	B11 THERE IT IS EMI
9	7	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAN
10	10	THE OFFSPRING AMERICANA SONY

HONG KONG (IFPI Hong Kong Group) 03/18/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDY HUI FAITH WITN NEART GO EAST
2	2	JACKY CHEUNG SOMEONE POLYGRAM/UNIVERSAL
3	3	KELLY CHEN TRUE FEELING GO EAST
4	4	ANDY LAU HOME SWEET HOME MUSIC IMPACT/BMG
5	7	SHINO SHINO AVEX TRAX
6	5	ANDY HUI ULTIMATE BEST OF THE BEST—ANOY HUI CAPITAL ARTISTS
7	6	SAMMI CHENG LISTEN TO SAMMI WARNER
8	8	SAMMI CHENG ULTIMATE BEST OF THE BEST—SAMMI CHENG CAPITAL ARTISTS
9	8	WILLIAM SO TOO NICE GO EAST/DECCA
10	RE	REN XIAN QI LOVE PACIFIC ROCK

IRELAND (IRMA/Chart-Track) 03/18/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
2	2	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR
3	3	WE LIKE TO PARTY! VENGABOYS POSITIVA
4	4	PROTECT YOUR MIND DJ SAKIN & FRIENDS POSITIVA
5	6	CHANGES 2PAC JIVE
6	7	TENDER BLUR FOOD
7	5	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
8	NEW	BETTER BEST FORGOTTEN STEPS JIVE
9	9	ENJOY YOURSELF A+ UNIVERSAL
10	8	MARIA BLONDIE BEYOND/RCA
		ALBUMS
1	NEW	BLUR 13 FOOD
2	1	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
3	2	THE CHIEFTAINS TEARS OF STONE RCA
4	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
5	4	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
6	3	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
7	8	ABBA GOLD—GREATEST HITS POLYDOR
8	10	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
9	6	VARIOUS ARTISTS EUPHORIA TELSTAR
10	7	VAN MORRISON BACK ON TOP EXILE/POINTBLANK/VIRGIN

BELGIUM (Promuvi) 03/26/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ZOMBA-ROUGH TRADE
2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
3	4	KING OF MY CASTLE WAMDUE PROJECT ARCADE
4	6	STRONG ENOUGH CHER WARNER
5	3	POCO LOCO POCO LOCO GANG ARCADE
8	NEW	LIKE THE WIND VANESSA CHINITOR CNR/ARCADE
7	7	CHANGES 2PAC JIVE/ZOMBA-ROUGH TRADE
8	5	TU M'OUBLIERAS LARUSSO EMI
9	8	ENJOY YOURSELF A+ UNIVERSAL
10	9	AFSCHEIO VOLUMIA! BMG
		ALBUMS
1	1	CLOUSEAU IN STEREO EMI
2	3	DEUS THE IDEAL CRUSH ISLAND/UNIVERSAL
3	5	LARA FABIAN LIVE POLYDOR/UNIVERSAL
4	7	CHER BELIEVE WARNER
5	2	SOUNOTRACK NOTRE DAME OE PARIS POMME/UNIVERSAL
6	10	2PAC GREATEST HITS JIVE/ZOMBA-ROUGH TRADE
7	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/WARNER
8	4	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
9	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA-ROUGH TRADE
10	6	UNOERWORLD BEAUCOUP FISH JBOV2/PIAS

AUSTRIA (Austrian IFPI/Austria Top 40) 03/23/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
2	2	A KLANA INOIANA A KLANA INDIANA EMI
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
4	5	STRONG ENOUGH CHER WARNER
5	4	NARCOTIC LIQUIDO VIRGIN
6	6	LEAN ON ME 2-4 FAMILY SONY
7	7	YOU'RE NOT ALONE MODERN TALKING HANSA/BMG
8	9	HOW WILL I KNOW JESSICA JIVE/ROUGH TRADE
9	NEW	NIE WIEDER SARA BMG
10	8	MIAMI WILL SMITN SONY
		ALBUMS
1	2	THE OFFSPRING AMERICANA SONY
2	1	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
3	3	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG
4	4	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE
5	5	CHER BELIEVE WARNER
6	8	WOLFGANG AMBROS VOOM VOOM VANILLA CAMERA BMG
7	7	XAVIER NAIDOO NICHT VON DIESER WELT SONY
8	6	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
9	RE	SCHURZENJAGER ES HORT NIE AUF KOCH
10	9	WILL SMITH BIG WILLIE STYLE SONY

SWITZERLAND (Media Control Switzerland) 03/28/99

THIS WEEK	LAST WEEK	SINGLES
1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/MUSIKVERTRIEB
2	6	CHANGES 2PAC JIVE/MUSIKVERTRIEB
3	2	BIG BIG WORLD EMILIA UNIVERSAL
4	8	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
5	7	STRONG ENOUGH CHER WARNER
6	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
7	9	MARIA BLONDIE BMG
8	NEW	NIE WIEDER SARA BMG
9	5	MIAMI WILL SMITH SONY
10	4	NARCOTIC LIQUIDO VIRGIN
		ALBUMS
1	6	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB
2	1	GOTTHARD OPEN BMG
3	2	ZURI WEST SUPER 8 WITRA
4	5	GOLA UT U DERVO SOUND SERVICE/PHONAG
5	4	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
6	8	FALCO THE FINAL CURTAIN—THE ULTIMATE BEST OF EMI
7	3	MODERN TALKING ALONE (TNE 8TH ALBUM) HANSA/BMG
8	7	CHER BELIEVE WARNER
9	10	THE OFFSPRING AMERICANA SONY
10	NEW	TOTO MINDFIELDS SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

TAIWANESE COMPOSER Lee Sin-Yun and lyricist **Patricia Ho** won top prize in the unpublished song category with their lively rock tune "Jian Hong Dian" (Hearts), which Ho performed at the fourth annual Asia Song Festival (ASF) in Kuala Lumpur. Second prize went to Philippine lyricist/composer **Trina Belamide** for the power ballad "No Less," sung by vocalist **Dessa,** while composer **Azlan Abu Hassan** and lyricist **Rizal Kamaruzzaman** from host nation Malaysia won third prize for "Pengorbanan" (Sacrifice), which was performed by female duo **Azlina** and **Liza Aziz.** Dessa took the award for best performance. Ho is signed to Taiwan-based label Mandala. Winning the ASF's Minoru Endoh Award were South Korean composer **Sohn Moo Hyun** and lyricist **Lee Hyun Gyu,** along with performer **Jang Hye Jin.** The award was presented by **Endoh,** chairman of the Japanese Society for Rights of Authors, Composers, and Publishers and the event's honorary judge. Malaysian performing right society MACP and the Minoru Endoh Music Foundation organized the festival, with support from the Nippon Foundation. The event was held at the studios of TV station NTV 7, which taped the performances for later broadcast. STEVE McCLURE

SECRET GAROEN'S new album, "Dawn Of A Century" (Mercury/Universal), will be thoroughly promoted in the U.S. this month via a documentary made by U.S. public-TV network PBS. The duo's Oslo-based management, Continental, has also organized concerts in the U.S. to be arranged concurrently with TV broadcasts of the documentary, which will also be made available on video and DVD. The duo's previous albums, "Songs From A Secret Garden" (Mercury/PolyGram) and "White Stones" (Mercury/PolyGram), spent a number of weeks on Billboard's Top New Age Albums chart, selling a total of 1.5 million units, according to Universal Music in Norway. The duo, **Rolf Lövland** and **Fionnuala Sherry,** have recently commenced a three-week promotional tour throughout Asia. KAI R. LOFTHUS


SECRET GAROEN

FOR THE SECOND TIME in four years, a northern Spanish bagpipe and flute player has shaken the Spanish music scene. First it was Galician genius **Carlos Núñez;** now it is **Hevia,** from the neighboring Celtic region of Asturias. Hevia has climbed to the top of the charts with his EMI-Hispavox debut album, "Tierra De Nadie" (No Man's Land), after selling 220,000 units in five months. There are two main differences between Hevia and Núñez, whom critics dub "the **Jimi Hendrix** of the bagpipe." Hevia plays an electronic bagpipe that he invented and which does not involve any lung activity, whereas Núñez combines traditional Celtic formats—from wet and windy Galicia in the far northwest—with contemporary rhythms. Hevia, who also plays the traditional (slightly smaller) Asturian bagpipe, delivers an unchallenging musical version of Celtic folklore. But it sells, and the presence of European EMI executives at a recent Madrid concert means that "Tierra De Nadie" is being released worldwide—Europe in April, the U.S. in June through Virgin/Higher Octave, Latin America in June, and later in Asia. HOWELL LLEWELLYN

THE FIRST MANILA Blues Summit, which will have a revolving slate of Philippine musicians and singers performing at various Manila-area nightspots for 12 straight weeks, began March 19. All shows will be broadcast over Manila radio station RT 99.5 FM every Friday beginning March 26. Shows will feature such bands as **Razorback,** signed to Sony Music Entertainment Philippines, as well as **the Mexicali Blues Band; the Jerks,** signed to Star Recording; and guitarist **Jun Lopito.** Says Blues Summit producer **Tata Francisco,** "There's some talented people interested in the blues here, and we want to make more people aware of this music." DAVID GONZALES

LEGENDARY CZECH band **Plastic People Of The Universe** began an inaugural tour of North America March 14. The band, whose mid-'70s arrest unified the dissident movement that eventually overthrew the former Czechoslovakia's Communist government, is also supporting the release of its albums in the U.S. and Canada. The band is not playing new material, but fans do not seem to mind; they are turning out for the musical experience. The Plastics' unique sound—described as **the Velvet Underground** with a Central European twist—takes listeners on a wild ride combining classic rock riffs with a driving bassline, free sax, viola, keyboards, drums, and dark, droning, sarcastic lyrics (in Czech) representative of the bleak Communist era. In Washington, D.C., the band shone on rocker "Toxika" (Toxins), the avant-garde "Okola Okna" (Around The Window), and the jam number "Magicke Noci" (Magical Nights), which showcased each musician and ended in a frenzied climax. Creative differences threaten the act's future, so this could be its first and last tour there. ROBERT GRAY

EUROPEAN AND SOUTH AMERICAN audiences will get a taste this month of French saxophonist **Julien Lourau** and his group **Groove Gang** when they tour to support "City Boom Boom," a hip-hop-drenched, rhythm-heavy collection of tunes incorporating Eastern European, African, Latin, gospel, and other influences. Until now a Warner Jazz project, the album has become a priority at the major and will soon be released through its companies in the U.K., Scandinavia, and Argentina. "What makes our generation special," says Lourau, named jazz new talent of the year at France's Victoires De La Musique awards in February, "is that we grew up with a lot of different music in our ears, from rock to ethnic music, from funk to jazz." The group played at last summer's Montreux Jazz Festival and has just released a five-track remix of "City Boom Boom." TERRY BERNE

Edwin Moves Away From Mother Earth With Solo Bow On Epic

BY LARRY LeBLANC

TORONTO—Former I Mother Earth front man Edwin doesn't downplay the pressures he faced in recording his debut Epic Records solo album, "Another Spin Around The Sun," due for domestic release April 27.

Following his 1997 decision to quit one of Canada's top rock bands, he admits, "I was scared until this album was completed. Scared in terms of the pressure on me, and wondering if I was ever going to make another record."



EDWIN

To oversee production of his 12-song album, Edwin enlisted the skills of relatively unproven Canadian producer/engineer Matt DeMatteo, who has co-produced Ashley MacIsaac and Big Wreck.

"I didn't want a big-name producer to help me make a great record," explains Edwin. "I was looking for a young guy with amazing talent who would be my right-hand man and be fully honest."

DeMatteo provides guitar, keyboards, and programming on the album, on which Edwin co-wrote five tracks with David Martin (see story, this page) including the lead single, "Trippin' " (written with Ben Dunk), "Hang Ten," and "Theories." One track, "Better Than This," was completely written by Edwin, credits on the others being shared with seven co-writers.

The album is built around a combination of soaring electro-funk and songs for people who cherish I Mother Earth's rawest work.

"It's good driving music," Edwin suggests. "I wanted a roller coaster of emotion and vibe throughout so you feel like you're on a journey. I didn't want it too [mainstream]."

He acknowledges that he also sought a smooth transition from his former group. "I wanted a record which leaves options open for my next record," he says. "We had trouble picking the [lead] single 'Trippin' ' because of trying to figure out what image we want to portray."

"Trippin' " was serviced to Canadian rock radio March 22. "It's a rock track, featuring Edwin's signature vocal style, that will appeal to his I Mother Earth fans," says Vel Omazic, director of national promotion/video for Sony Music Entertainment (Canada).

Kneale Mann, music director at alternative rock CFNY Toronto, agrees: "When you think of IME songs like 'So Gently We Go' and 'Another Sunday,' it fits."

To set up Edwin's album in Canada, Sony led with a teaser campaign March 9 on national music TV channel MuchMusic that runs until release date. Starting April 19 in Vancouver, Edwin will visit radio, media, and retail outlets in major Canadian cities.

Omazic adds, "He will also tour heavily in Canada this summer"; a marketing blitz on the album will run throughout the summer.

"When Sony gets behind something Canadian, they generally make it happen," notes Tim Baker, buyer with the Toronto-based Sunrise Records, which operates 30 stores in Ontario. "I'm expecting this to be a good record, and I expect it to sell."

I Mother Earth was formed in 1990 in Toronto, signing in 1992 to a co-venture deal brokered between Capitol Records (U.S.) and its Canadian affiliate, EMI Music Canada. Its 1992 debut album, "Dig," and the 1996 follow-up, "Scenery And Fish," performed well in Canada but fared poorly in the U.S. According to the band's former manager, Bob Luhtata, who now manages Edwin, "Dig" has sold 120,000 units in Canada, "Scenery And Fish," 320,000.

Edwin's departure from the group had been anticipated for some time. As a non-writing member, he had publicly chafed at the creative control of the group's songwriting team, brothers Jagori (guitar) and Christian (drums) Tanna. Additional contributing factors to Edwin's exit were his recording in 1996 with Victor, Rush guitarist Alex Lifeson's side project, and the expiration of I Mother Earth's recording contract in December 1996.

Says Edwin, "[I Mother Earth] thought they had the [creative] bases covered on their own. Capitol dropping us meant that if [the band] had signed another recording deal, it would have been another five years of my life. I wasn't into that at all."

I Mother Earth replaced Edwin with Newfoundlander Brian Byrne, and in late 1998, the group signed with Mercury (Canada), which will release a new album June 22. On hearing that Edwin had left the band, Sony Music Entertainment (Canada) A&R co-head Mike Roth was intent on signing him. However, there were snags.

"Edwin brought in 10 original songs, but I thought he wasn't ready," says Roth. "I suggested several people for him to write with, including David Martin."

SPANISH RETAILERS

(Continued from page 56)

attractive, colorful, and user-friendly" and that items such as CDs will be delivered to buyers' homes by courier within three days of ordering. Some 700 of the sales points will be in Spain's distinctive *estancos*, state-run shops selling cigarettes and postage stamps. The rest will be in a broad range of outlets, including Cortefiel stores, and the product range will include 27,000 items.

Valencia says the number of sales points will be increased according to demand. "This is a service directed at everybody from housewives with their weekly shopping basket to executives too busy to browse around stores." She adds, "There is nothing like ViaPlus anywhere else in the world."

FNAC's director general in Spain, Miguel Barroso, says, "We were initially on board with the ViaPlus project, but we then re-evaluated the situation and decided that our electronic retail priorities did not go in that direction. A company like FNAC needs a different electronic sales avenue. ViaPlus is a valid route, but we have a different evaluation [of E-commerce]. Our area of action will include much of Latin America, and we shall sell records, books, and other leisure products through the Internet, beginning in Spain before 2001, then entering Latin America on a staggered basis."

FNAC is to open stores in the next few weeks in Buenos Aires and São Paulo, Brazil (Billboard, Jan. 9), and it already has three stores in Lisbon, Portugal. "With the inclusion of Portugal and Brazil, we shall [launch] a parallel [Internet] service in Portuguese," says Barroso.

Martin Making Name With Co-Writing Credits

TORONTO—With five co-writes on Edwin's "Another Spin Around The Sun," songwriter David Martin's career is set to receive a significant boost.

Birmingham, Ala.-born Martin also has co-writes on a trio of upcoming Epic albums: five on Canadian country singer Tara Lyn Hart's "Stuff That Matters" debut album, due in May in Canada; four songs on Canadian Roberta Michele's pop-styled debut, set for this summer; and five tracks on the sophomore album by Canadian rock band Dunk (formerly known as Starkicker), due this fall.

"As these records start to click, David's life is going to change," predicts Rick Camilleri, president of Sony Music Entertainment (Canada), while Michael Roth, co-head of A&R, calls Martin "my secret weapon."

A decade ago, while creative manager at EMI Music Publishing Canada, Roth was impressed by a Martin song. When he became creative director at Sony Music Publishing Canada shortly afterward, his first signing was Martin, then a Los Angeles resident.



MARTIN

By 1989, Martin had moved to L.A. after a six-year spell as a Nashville songwriter. "I figured Nashville was the place to be," he says Martin. "So I got a job as a cook . . . and wrote songs."

Martin's initial break came in 1982, co-writing with pop singer Greg Guidry on his "Goin' Down" (Columbia), which hit No. 11 on the Billboard Adult Contemporary chart and No. 17 on the Hot 100.

Martin moved to Toronto three years ago to work more closely with his acoustic/pop band Hemingway Corner, currently on hold due to his increased collaborations.

"When I write with an act, I don't presume to know what they should do," says Martin. "I want to hear what they want to do. Then, hopefully, we can put our ideas together and then come up with something good."

LARRY LeBLANC

FRANCE'S FNAC SELLING MUSIC ON WEB

(Continued from page 56)

job and that retailers are in the best position to do it online because they have the knowledge of pricing policy, promotion, and point-of-sale advertising. The Internet will not bypass retailers in the economic chain."

FNAC Direct manager Luigi Gropallo says FNAC's move "initiates a new era in electronic distribution that delivers real advantages. The consumer enjoys access to a far larger choice of musical genres, and the music industry commands immediate worldwide distribution for its artists."

He adds, "AudioSoft allows FNAC to finally offer an alternative to piracy by offering legal downloadable music."

AudioSoft will collect the mechanical royalties—representing 10% of the end-user price. They royalties are then sent to Swiss authors' body Suisa for redistribution to its relevant sister bodies.

Explains Philippe Person, AudioSoft VP copyright affairs, "Some downloadable titles are actually based in both Switzerland and the U.S. In those cases, we credit the authors' society of the country from which the title has been downloaded."

However, SACEM board member Catherine Kerr Vignale insists, "SACEM considers that the contract between Suisa and AudioSoft does not allow the company to sell downloaded music in France. If Suisa wants to clear the rights for Swiss [copyrights], that's its own problem, but we don't have any mutual agreement that allows [Suisa] to do it for France."

AudioSoft says it also has deals in place with U.S. performing right groups BMI and ASCAP, which cover the 30-second extracts of songs that can be listened to by users browsing the site, and is negotiating with the National Music Publishers' Assn. in the U.S.

AudioSoft is poised to enter the U.S. market by linking with U.S. digital-music source AMP3.com, with whom it will launch a secure payment service for downloaded music (**Billboard*Bulletin*, March 22**), and has plans to open a San Francisco office.

"The main asset of our security technology is that it is open to all standards, from MP3 to the new Microsoft MS Audio 4.0," says Nuttall.

The AudioSoft software is based on a proprietary technology called AudioSoft File Structure. Electronic payment is made using either the French Klebox or U.S.-developed Cybercash systems. The company's BackOffice E-commerce system processes reports of listening and downloading, and AudioSoft then pays the appropriate rights holders.

"Each time a title is bought," Nuttall explains, "we send that information electronically to the rights holders—the producers and publishers." Regular payments to the appropriate rights holders follow.

"The pricing policy is similar to [CD]. The producer fixes a wholesale price for each title, and the retailer is free to fix its retail price," Nuttall says. The retail prices for an individual song are in the $1.25- $2 range.

At French indie labels' body UPFI, GM Jérome Roger suggests that confidence in the new service may be premature. "AudioSoft and FNAC," he says, "are coming a little too early on this market, because both the technical and the legal framework are not ratified. Thus downloaded sales are not yet secure, even if they are a huge opportunity for the music business."

Hervé Rony, GM at SNEP, concedes that "with the majors in the U.S. having the Madison Project, and now in Europe FNAC/AudioSoft with the indies, the electronic music business is clearly starting."

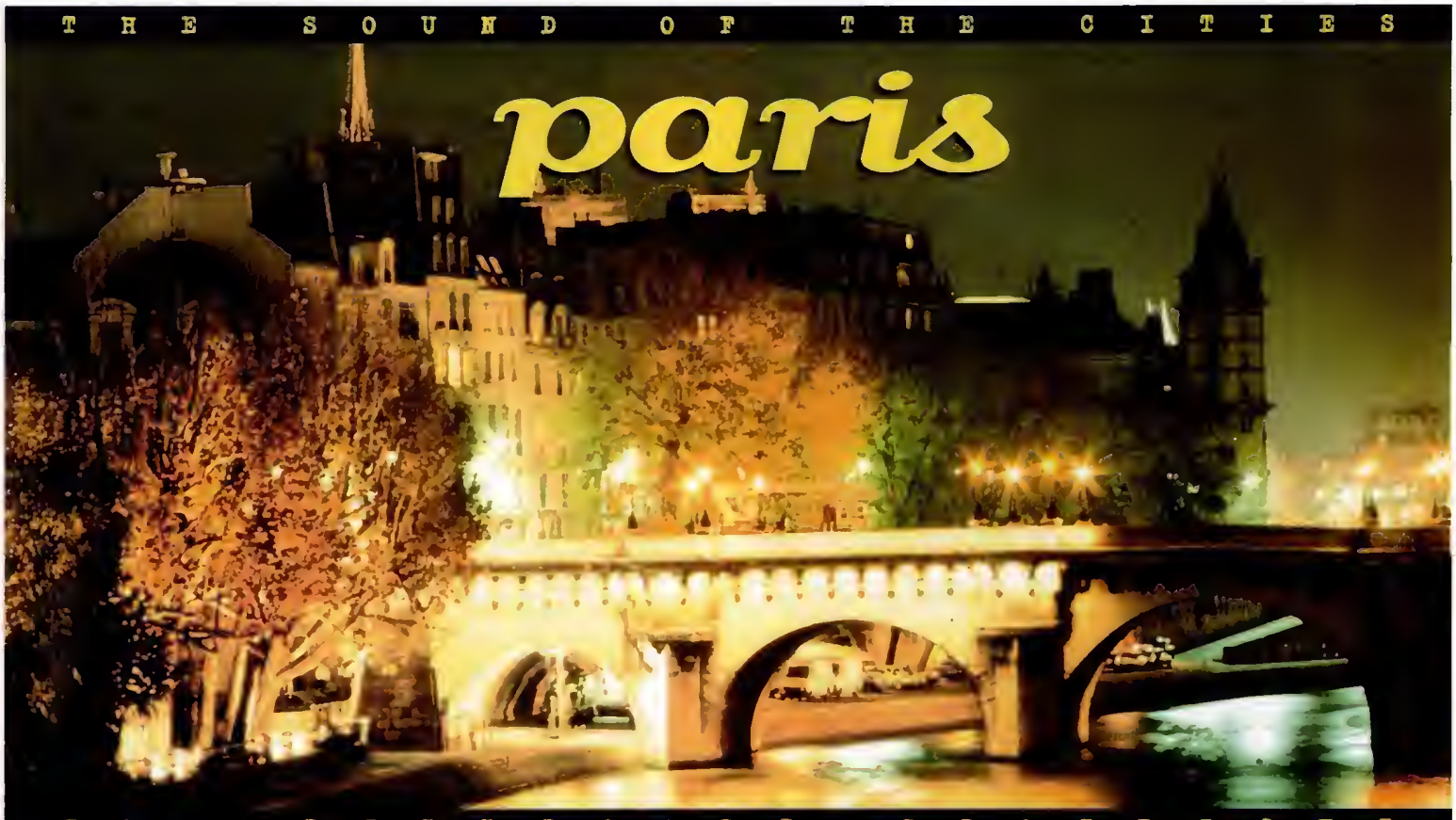
However, he cautions that "beyond the main legal and technical questions, there are still many questions, including the price of the music, the ability to buy only individual songs—so what about the album?—and the question of licensing by territory."

SACEM's Vignale says, "Today we are ready to sign up for such services but not necessarily with the music providers [such as AudioSoft/FNAC]."

She adds, "With physical records, it is not the CD plant that pays the mechanical rights but the label, and the Internet does not necessarily mean that the whole process of dealing with rights and payments has to change.

"Our rates are ready," Vignale insists, "but we will sign only if we are sure that the producers have given the authorization to download their titles, and at the moment only a few indies have accepted [this deal].

"Also, we need different guarantees from the provider than we do with CD," she says. "We need to have the control of the quantity of titles downloaded; we need to have a control on a price minimum; we need financial guarantees in case of bankruptcy of the music provider. AudioSoft [doesn't] give those guarantees, and that's the reason why we have not signed any deal with them."



The center of France hosts a multicultural musical mosaic

BY REMI BOUTON

PARIS—It is true that Paris has a strong and deep cultural history, but this world-renowned capital is far more than the City of Lights known to tourists. Along with its surrounding suburbs, Paris has nearly 11 million inhabitants, or 19% of the total population of France. Considering how centralized this country is on political, economic and cultural levels, it makes sense to say that Paris *is* "La France."

Business and media are concentrated in the center of the city. The French affiliates of almost all the multinational record and publishing companies are based here, along with the headquarters of France's major independent labels, the French collecting society SACEM and other industry organizations.

The broader metropolitan area, meanwhile, is the cradle of creativity for a wide range of musical genres.

Just as France won the 1998 World Cup thanks to a multi-ethnic football team, so the music scene of Paris benefits from diverse influences, from African rhythms to electronica and rap. It is a scene that can be both cutting-edge and traditional. Jazz still flourishes in the clubs of St. Germain des Prés, and chanson lives on in the Olympia, the famous concert hall that was reconstructed two years ago.

As the 20th century began, Paris was *the* place for creators—whether painters, writers, philosophers or musicians. After World War II, the creative lights of the city dimmed, and, through the '60s and '70s, it seemed Paris was following international music trends while contributing little excitement of its own.

WORLD'S CROSSROADS

That changed in the '80s, as Paris became the crossroads of African music and a cauldron of worldbeat. Mory Kanté, Touré Kunda and Youssou N'Dour were among the many French-speaking African artists who came to Paris on their way to international careers. "That is still the case today," says Philippe Désindes, A&R executive with Sony Music France. "I don't know any successful French-speaking African act who has not stopped off in Paris."



Khaled

Many African music outlets still exist in the 18th arrondissement in the north of Paris, but today many performances are more clandestine. The reason is a strengthening of the immigration laws, says Christopher Meyer, manager of the Africa Fête, who has been involved in the African music scene in Paris for 20 years. "Young African acts don't try to come to Paris anymore," he says.

Now, however, African and Mediterranean music is strongly established in the city through the children of the immigrants of the '50s and '60s. Groups such as Bisso Na Bisso (V2 Music) are bringing back African sounds mixed with rap.

Along with its numbered arrondissements, Paris has numbers to identify its administrative departments or districts. The 93rd, in the north of Paris, is a stronghold for rap acts, but the 91st and 94th departments also are very active. "Paris is the heart of the French rap scene, even if Marseille in South France is competing," says Désindes at Sony.

Rai, the musical genre born in Africa in the 1980s, also is increasingly present in the city, with acts such as Khaled, Faudel and Cheb Mami working here. Some streets down Montmartre near Barbès look like North Africa. "Paris is vibrant, with a lot of cultural influences melting together and an improving quality of production that we haven't had before," says Désindes.

"When I first arrived in Paris, many years ago, it was hard," says Dutchman Michaël Wijnen, CEO of EastWest France. "For a few years, Paris had lost its musical edge. Obviously, this city is not made for rock bands, but, thanks to world music, rai, rap and, now, electronic music, the Paris scene is very active."

BOOMING ELECTRONICA

Electronic music is indeed booming in Paris. Internationally acclaimed techno acts and DJs, such as Laurent Garnier, Daft Punk and Air are only the tip of the iceberg. Paris is nurturing techno labels and clubs, and one radio station, named FG, airs techno music 24 hours a day. "Paris is an essential place for electronic music worldwide," says FG CEO Henri Maurel.

Last September, Paris hosted its first Techno Parade, the idea of former Minister of Culture Jack Lang. A wave of techno music played as ravers and revelers noisily wove their way through the streets, culminating in a nighttime open-air concert. The rave parade, which featured 30 floats playing different strains of techno music—from jungle to house to more hardcore forms—meandered through central Paris, ending at the Place de la Nation, a square where the guillotine fell during the French Revolution. At nightfall, as the parade drew to a close, headline acts Freon and Kojak played for a crowd estimated at around 100,000.

For two years, Paris also has had an annual event bringing together labels, distributors and promoters. Mix Move is an international meeting of people involved in new music, multimedia technology and DJ culture. It drew more than 22,000 visitors and 20 exhibitors in 1998, and a concurrent three-day music festival included the DMC Technics World DJ Championship, drawing participants from 30 countries.

ENTERTAINMENT DISTRICTS

Paris is a big city, of course, yet it is a comparatively compact one. The different music centers are not far from one another. Among the best-known entertainment districts is Pigalle and its Moulin Rouge. For the past 10 years, this area that never sleeps has seen a transformation. Although it still draws tourists with sex shops and cabarets that Parisians never enter, a number of more notable concert halls and clubs have opened as well. Pigalle today brings together a range of musical activity, from music-instrument shops to concert venues,

Continued on page 62

paris

"Each city gets its turn to be 'hot.' Today, it is Paris' turn once again. Paris has long been a capital of classical culture, but, as the spotlight fell on London or Berlin or Barcelona, Paris made a renewed effort to welcome the world.



"For a long time, Parisians viewed themselves as self-sufficient, waiting for the world to show up at their door. Since the 1960s, there has been a crisis on a cultural level, with music in particular, as Anglo-American sounds dominated the scene. Today, the city is coming back. Electronic music, which is close to me, has become a genre in its own right, as important as rock. And this music is a better 'fit' for the French than rock, which is an 'ethnic' music from the U.S. and the Anglo-Saxon world.

"France has never had—and will never have—a big rock group with international success. Electronic music is totally different. It belongs to the classical-music tradition of France, and it follows the great experiences of composer Pierre Schaeffer's musique concrète of 50 years ago. He was already sampling noises, believing that the only difference between music and noise is the intention of the creator. Thus, electronic music comes from Paris (and Köln, with Stockhausen). There is a justice!

"The more I travel, the more I am happy to be back in Paris. But there is also a dark side of Paris. Definitely, France is not a musical country. From the nursery schools to the music industry, there is no musical education, no training for the professionals. Also, our industry needs to be more structured and learn to speak with one voice.

"A French artist has to work twice as hard as anywhere else to reach an international level, and that's the reason French acts rarely go abroad—except probably in the electronic-music genre. As long as music is not given its due in France, we will get only what we deserve. Yet, we have excellent acts and one of the best audiences in the world. The problems lie in the record companies and media that come between the acts and the audience.

"When I was in Brussels to present the petition of 800 European acts in favor of copyright protection on the Internet, no French TV journalists were interested in that question. So this huge cultural evolution of Paris now needs to be followed by an enlightened mentality."

—JEAN-MICHEL JARRE, a pioneer of electronic music with such albums as "Oxygene," is now the IFPI's European artist spokesman to the European Parliament. He has performed four major outdoor concerts and light shows in Paris over the past two decades. ■

MUSICAL MOSAIC

Continued from page 61

such as La Cigale, L'Elysée Montmartre, Le Trianon, Le Divan du Monde, such clubs as La Locomotive, and bars such as the MCM Café, all along the same boulevard from Barbès to the Place Clichy.

La Bastille, the site of the turning point of the French Revolution in 1789, today is an important focus of the music scene. A new Opera opened here a decade ago, and the surrounding neighborhood has since sprouted a concentration of bars and clubs offering a wide range of electronic music and DJ sets. And yet, the era of the street accordion is not totally forgotten, and the sounds of the *accordéon musette* mix with jazz or alternative rock in some of the bars of rue de Lappe, just behind La Bastille. In this area, also, are the headquarters of Radio Nova and Oui FM.

From Pigalle, one can walk west on the rue Saint-Paul and arrive in the center of Paris—the Place du Châtelet, near the Latin Quarter, the site of the big student demonstrations of 1968, and not far from Saint-Germain des Prés. Here, the music scene is more conventional, with traditional jazz, chanson and classic music offered.

Heading further west on the rue de Rivoli, one passes the Place de la Concorde, to head up the Champs Elysées, home to both a Virgin Megastore, with more than 100,000 titles in stock, and its main competitor, Fnac, located a short distance away.

On the Champs Elysées you can find the hippest club in the capital, Le Queen, and some very chic nightspots catering to well-heeled youth. But perhaps the best musical moment on the Champs Elysée comes, as it did last July, when tens of thousands crowded the street to mark a World Cup victory to the true Parisian sounds of the '90s—rap and rai and football chants. ■

Acts To Follow

Billboard correspondent Cécile Tesseyre offers a selection of Parisian artists gaining wider attention on the French music scene.

JEAN-JACQUES NYSSEN

From his bedroom, Jean-Jacques Nyssen has created his artistic universe: "Mireille" the alarm clock strikes the beat; "Mortimer" the vacuum cleaner is the amplifier; the pans "Nicole" and "Carole" are drums; "Jennifer" is the name he gives to his sampler. All contribute to what the Belgium-born Nyssen calls his "chamber orchestra." Signed to Odeon/EMI, Nyssen released an intimate, electro-pop debut single, "Curriculum Vitae," last year. Discovered by the French TV presenter Thierry Ardisson, who offered him a publishing deal, Nyssen has become a mainstay of the Parisian live scene over the past decade. Alone on stage, surrounded by his equipment, Nyssen may look like a curiosity, but he quickly seduces his audience with his stylish and humorous songs. At 33, Nyssen also is the principle songwriter for female singer Clarika, with whom he duets on the compilation album "Comme Un Seul Homme" on Labels/Virgin.

LA GRANDE SOPHIE

Creator of what she calls "kitchen music"—music describing such daily chores as washing dishes—La Grande Sophie was discovered through Life Live In The Bars, a nightlife association in Paris. Born in Marseille, the very tall brunette (hence her name) moved to Paris in 1994 and wrote her first musical, "La Marée D'intox." Boosted by exposure on the Radio Nova compilation album "Le Son De Paris," La Grande Sophie released her first album, "La Grande Sophie S'aggrandit," in 1997 for Compagnons de la Tete de Mort/Mélodie. Performing solo or with her band, Sophie plays the guitar and sings in the tradition of French poetry and chanson. Seeking inspiration in everyday life, she turns any daily activity into a song, blending humor and lucidity. Currently touring around Paris, La Grande Sophie is negotiating with labels for the release of a new single, "L'Amour Ça Ne Pardonne Pas."



La Grande Sophie

LE MAXIMUM KOUETTE

"Desperately seeking a producer" could be the motto of Le Maximum Kouette. The group was formed in 1993 by five women, each drawn by an ad posted in a local bread shop. Choosing new names—Nini Coxinelle, Sister Moon, Cathy Banzaï and Paka Zubrowska—they jumped into the rock scene with what they call a "happy, punky energy" that mixes rock roots, a punk attitude and raga sounds. Performing more than 250 concerts in France, from bars to larger venues alongside more established acts such as Louise Attaque, FFF and Les Innocents, Le Maximum Kouette has become a favorite of both underground and national media. Shortly after its creation, the band appeared on compilations including "Le Recueil 94" (Musidisc) and "Le Son De Paris" (Radio Nova) before releasing its first live EP, "En Concert De Paris," in 1996. Awarded the second prize at the Selection Fair, a national talent contest, Le Maximum Kouette has resumed touring the clubs of Paris.



Le Maximum Kouette

LE BAL

Ever since its formation in 1995 in the legendary Elysées-Montmartre venue, Le Bal has gained increasing fame around Paris. Viewed as both a live dance party and a loosely organized band, drawing musicians from various Parisian alternative-rock groups, Le Bal has welcomed such prestigious guests as the Blues Brothers, Lio, Pigalle and Tom Novembre. Performing every fortnight, Le Bal attracts more than 2,000 fans as it covers French and international hits from the '40s to the '80s. Its creators, Fabrice Terrier and Stéphane Gotkovski, see Le Bal as an alternative to the Parisian techno scene—"a place to have fun, dance, talk and maybe flirt" from 11:30 p.m. until 6 in the morning.

PARIS COMBO

Fronted by chanteuse and songwriter Belle du Berry, Paris Combo has come up through the Parisian cabaret scene with a jazzy and intriguing twist on the chanson tradition. Du Berry has been compared, inevitably, to Edith Piaf, while the group's guitar arrangements have recalled the music of Django Reinhardt. Trumpet player David Lewis has traced Paris Combo's sound to the influence of flamenco, blues and the cabaret tradition that flourished in Paris in the years before World War II. The "Paris Combo" debut album has been released by Boucherie Productions in France and licensed for North America to Tinder Records, a California-based independent world-music label, through World Music Distribution. ■



Paris Combo

French Music is

MANAU

The biggest Rap/Celtic Band ever...
Winner of "Les Victoires de la Musique 1998" category : Rap/Groove





FAUDEL

The Prince of Raï Music
Winner of "Les Victoires de la Musique 1998" category : New comer

TARKAN

The new Oriental Star album "Tarkan" includes Pan European smash hit "Simarik"





1,2,3, SOLEILS

The 3 most Charted Raï Artists together on a phenomenal Live album

UNIVERSAL

Copyright

paris

VITAL STATISTICS

VENUES

Large Capacity

Bercy, 8 boulevard de Bercy, 75012, Paris.

Le Palais des Congrès, 2 place de la porte Chaillot, 75017, Paris.

Palais des Sports, 1 place de la Porte de Versailles, 75015, Paris.

Stade de France, 1 rue Francis de Pressensé, 93200, Saint-Denis. This 80,000-capacity stadium has hosted the likes of Johnny Hallyday and the Rolling Stones.

Zénith-Paris, 211 av Jean Jaurès, 75019, Paris.

Medium Capacity

Le Bataclan, 50 boulevard Voltaire, 75011, Paris.

Casino de Paris, 16 rue de Clichy, 75009, Paris.

La Cigale, 120 boulevard Rochechouart, 75017, Paris.

L'Elysée Montmartre, 72 boulevard Rochechouart, 75018, Paris.

Olympia, 28 boulevard des Capucines, 75009, Paris.

Le Rex, 1/5 boulevard Poissonnière, 75002, Paris.

Small Capacity

Le Café de la danse, 5 passage Louis Philippe, 75011, Paris.

Le Divan du Monde, 75 rue des Martyrs, 75018, Paris.

La Locomotive, 90 boulevard de Clicy, 75018, Paris.

La Maroquinerie, 23 rue Boyer, 75020, Paris.

New Morning, 7/9 rue des Petites Ecuries, 75010, Paris.

Le Petit Journal Montparnasse, 13 rue du Commandant Mouchotte, 75014, Paris.

Théâtre de la ville, 16 quai de Gesvres, 75001, Paris.

Le Trianon, 80 boulevard de Rochechouart, 75018, Paris.

Clubs

Les Bains, 7 rue du Bourg-l'Abbé, 75003, Paris. The place to be seen for Parisian show-business stars.

Le Caveau de la Huchette, 5 rue de la Huchette, 75005, Paris. Jazz.

Cithea, 114 rue Oberkampf, 75011, Paris. Trip-hop, house, jungle.

La Flèche d'Or, 102 bis rue de Bagnolet, 75020, Paris. Techno, chanson.

Le Gibus, 18 rue du Temple, 75001, Paris. Rock, world music, techno.

Glaz'Art, 7/15 avenue de la Porte de la Villette, 75019, Paris. All genres.

MCM Café, 92 boulevard de Clichy, 75018, Paris. Operates as a live-concert showcase and cafe under the licence of music-video channel MCM.

Le Queen, 102 avenue des Champs Elysées, 75008, Paris. The gay club of Paris, considered one of the hippest nightspots in the city.

Le Réservoir, 16 rue de la Forge Royale, 75011, Paris. Funk, soul, salsa, Afro-Cuban.

Rex Club, 5 boulevard Poissonnière, 75002, Paris. Techno, house.

What's Up Bar, 15 rue Daval, 75011, Paris. House, techno, acid jazz.

RECORD LABELS

Majors

BMG, 4 place de la Bourse, 75002, Paris. Artists: the female duo Native, Patrick Bruel, Cape Verdian singer Cesaria Evora, Enzo Enzo, Elsa, Lokua Kanza, Khadja Nin.

EastWest, 69 rue de Monceau, 75008, Paris. Artists: MC Solaar, Ophélie Winter, Silmarils.

EMI, 43 rue Camille Desmoulins, 92130, Issy Les Moulineaux. Artists: 2Be3, Charles Aznavour, Emma Shapplin, Corsican group I Muvrini, Gérard Manset.

Sony Musie Entertainment, 131 avenue de Wagram, 75017, Paris. With about 27% of the French market, Sony also is a leader in the distribution of such indie labels as Une Musique, M6 Interactions, V2, Tréma, Atmosphériques, Atoll Music, Double T, Francis Dreyfus Music, and Pomme Music. Sony's own best-selling acts include Patricia Kaas, Jean-Jacques Goldman, Francis Cabrel, Pascal Obispo, the rap group NTM, the African vocalist Wes, the Asiatic singer Anggun, Jacques Dutronc, Nathalie Cardone, rapper Stomy Bugsy, DJ Cam, Hubert Félix Thiéfaine, Menelik, Fonky Family and the DJ Cut Killer.

Universal Music, 20 rue des Fossées Saint-Jacques, 75005, Paris. In the wake of its merger with PolyGram, Universal claims nearly 50% of the domestic-repertoire market, according to CEO Pascal Nègre. Best-selling acts include Florent Pagny, Lara Fabian, rap act Manau, Johnny Hallyday, Eddy Mitchell, Mylène Farmer, Vanessa Paradis, Alain Bashung, the rock group Noir Desir, Khaled and Zazie.

Virgin, 11 place des Vosges, 75004, Paris. Includes the imprints Source, Delabel and Labels and best-sellers Manu Chao, Jean-Louis Aubert, Julien Clerc, Alain Souchon, Etienne Daho, Daft Punk, Air, the Marseille rap group IAM, Tonton David, Orchestre National de Barbes, Doc Gyneco, Cheb Mami, Eric Serra, Alain Souchon and Jean-Louis Murat.

Warner Musie, 102 avenue du président Kennedy, 75016, Paris. Artists: the chanson singer Jacques Higelin, Dany Brillant, Véronique Sanson, Héléna Noguerra.

Independents

Atmosphériques, 10 rue Chabannais, 75002, Paris. Artists: Louise Attaque, Mellow.

Boucherie Produetions, 15 bis rue du Plateau, 75019, Paris. Artists: Pigalle, Les Garçons Bouchers.

Cobalt, 145 rue de Ménilmontant, 75020, Paris. Artists: Double Nelson, Tao Ravao, Vincent Bucher.

DoubleT Musie, 21 rue de Téhéran, 75008, Paris. Artists: Sinsemillia, Ad-Hoc-1, Aston Villa.

Dreyfus Jazz, 18 rue de Tilsitt, 75017, Paris. Artists: Michel Petrucciani, Didier Lockwood, Birelli Lagrene, Richard Galliano, Michel Portal, Eddy Louiss.

F Communications, 20 rue Richer, 75009, Paris. Artists: Laurent Garnier, Galliano.

Hopi Mesa, 36 rue des Cévennes, 75015, Paris. Artists: René Aubry, Henry Torgue & Serge Houppin, Jean-Phillipe Goude.

Last Call, 223 avenue Pierre Brossolette, 92100, Montrouge. Artists: Screamin' Jay Hawkins, Calvin Russell.

Musisoft, 85 rue Fondary, 75015, Paris. Specializes in world music, electronica and rap. Artists: Geoffrey Oryema, Kassav leader Jacob Desvarieux.

Naive, 9 rue Victor Massé 75009 Paris. Artists: Le Tone, LTNO.

PIAS, 11 rue de Clichy, 75009, Paris. Artists: Miossec.

Pro-Zak Trax, 85 rue Jules Ferry, 93170, Bagnolet. Artists: Seven Dub, Kojak, Cesar de Melero.

Psehent, 3 cité de l'ameublement, 75011, Paris. Artists: Charles Schillings, Warrio, Modern Bazaar.

Rue Bleue, 14 rue Bleue, 75009, Paris. World-music and Latino artists: Sawt El Atlas, Bratsch, Cyrius.

Tréma, 52 bis avenue d'Iéna, 75016, Paris. Artists: Michel Sardou, Catherine Lara, Matmatah.

V2 Musie, 17 rue Bouchardon, 75010, Paris. Artists: Passi, Zeze Mago, Bisso Na Bisso.

Yellow Productions, 40 rue des Blancs Manteaux, 75004, Paris. Artists: Dimitri From Paris, The Mighty Bop, Louise Vertigo, Bang Bang, Kid Loco.

MUSIC RETAILERS

French retailing has been transformed in recent years through the sale of music, often at deeply discounted prices, through the "hypermarket" chains, such as Carrefour, Leclerc and Auchan, which have numerous outlets throughout the suburbs of Paris.

Chains

Fnac, 67 boulevard du général Leclerc, 92612, Clichy. Headquarters of the leading French specialty-music chain, which has 12 stores in the Paris metropolitan area. It also sells books, videos, software and electronic and photo devices.

Madison/Nuggets, 4 boulevard de l'Europe, 91323, Wissoux. This chain has some 20 medium-sized outlets located primarily in the suburbs of Paris.

Virgin, 103 rue de la Boétie, 75008, Paris. Virgin has five locations, including its megastore on the Champs-Elysées.

Specialty-Music Retailers

Anvers Musie, 35 boulevard Rochechouart, 75009, Paris. A leader in the sale of Afro-Caribbean music.

Boogie, 61 rue Louise Michel, 92300, Levallois Perret. Blues specialists.

Boulinier, 20 Boulevard Saint-Michel, 75006, Paris. A good source of secondhand CDs.

Breizh, 10 rue du Maine, 75014, Paris. Specializes in Celtic music from Britain, Ireland and other regions.

Le silence de la rue, 39 rue Faidherbe, 75011, Paris. Specializes in punk and hardcore but also raga dub and electronic music.

Monster Melodie, 9 rue des Dechargeurs, 75001, Paris. One of the few remaining outlets for rock, punk and hard-core music on vinyl.

Paris Jazz Corner, 5 rue de Navarre, 75005, Paris.

Techno Import Distribution, 16 rue des Taillandiers, 75011, Paris. Specializes in techno, house and electronic music.

RECORDING STUDIOS

Hocco Studio,13 rue Camille Groult, 94400, Vitry-sur-Seine. Sessions: Faudel, Jean-Michel Jarre, NTM.

Latitude 101, 101 rue Alexandre Dumas, 75002, Paris. Sessions: IAM, Mori Kante, Zouk Machine.

Plus XXX Studios, 37 rue des Annelets, 75019, Paris. Sessions: David Bowie, Simple Minds, MC Solaar, Air.

Studio de la Bastille, 8 passage St Sébastien, 75011, Paris. Sessions: Neg' Marron, Charlélie Couture, D. Abuz System.

Studio de la Seine, 810 rue Traversière, 75012, Paris. Sessions: Khaled, Roger Waters, Dominique Dalcan.

Studio Marcadet, 52 avenue du Pdt. Wilson, 93210, La Plaine Saint-Denis. Sessions: Reciprok, Ophélie Winter.

Studios Ferber, 56 rue du Capitaine Ferber, 75020, Paris. Sessions: Manu Chao, Francis Cabrel, Cut Killer.

Studios grande armée, CIP 96, Palais des congrès, Place de la porte Maillot, 75853, Paris. Sessions: Prince, Elton John, Tina Turner, INXS.

Studios Guillaume Tell, 20 avenue de la belle Gabrielle, 92150, Suresnes. Sessions: Youssou N' Dour, Johnny Hallyday, Michel Sardou.

Twin Studios, 2 avenue du maréchal Maunoury, 75016, Paris. Sessions: Etienne Daho, Doc Gyneco.

MUSIC PUBLISHERS

Paris is home to the French headquarters of all the publishing companies affiliated with the major labels. Here is a sampling of the city's independent publishers.

Delabel Editions, 24 Place des Vosges, 75003, Paris.

Editions Levallois, 21 rue de Téhéran, 75008, Paris.

Les éditions productions Georges Mary, 8 rue Lincoln, 75008, Paris.

Editions Salabert, 22 rue Chauchot, 75009, Paris.

Métisse Musie, 1 Villa Juge, 75015, Paris.

Paul Beuscher, 27 Boulevard Beaumarchais, 75004, Paris.

Peermusie, 5 rue Lincoln, 75008, Paris.

Raoul Breton, 3 rue Rossini, 75009, Paris.

You You Musie, 69 rue de Monceau, 75008, Paris.

RADIO

Radio

Europe 1, 28 rue François, 75008, Paris. A full-service radio network. Europe 1 Communications also runs the AC-oriented Europe 2, 2 Gold RFM and urban-oriented Skyrock (the latter is set for sale to an as-yet-unnamed buyer).

NRJ, 22 rue Boileau, 75016, Paris. The group runs four radio networks, including the top 40 NRJ, the leading radio network in France; the AC-oriented Chérie FM, the oldie-formatted Nostalgie and the oldie- and comedy-formatted Rire & Chanson.

Radio France, 116 avenue du président Kennedy, 75016, Paris. This public network includes the full-service France Inter, all-news France Info, jazz and other musical programming on Fip, the France Culture service, classical France Musique, Radio Bleue and international channel RFI.

RTL, 24 rue Bayard, 75008, Paris. The full-service leader among commercial radio networks in Paris and France. CLT-owned RTL also operates the AC-oriented RTL2, the top 40/dance-formatted Fun Radio.

Specialty Radio

Ado FM, 66 bis avenue Jean Moulin, 75014, Paris. Rap and groove music.

FG, 51 rue de Rivoli, 75001, Paris. House and techno.

Oui FM, 2 rue de la Roquette, 75011, Paris. The Parisian rock outlet owned by Virgin.

Radio Nova, 33 rue de faubourg Saint-Antoine, 75011, Paris. World music, techno and rap.

Voltage, 15 rue Galvani, 75017, Paris. The leading dance-formatted station in Paris.

TV

Television

Canal+, 85 quai André Citroën, 75015, Paris. Pay TV channel with more than 4 million subscribers. Presents some free musical performances.

France Television, 3 boulevard du Général Martial Valin, 75015, Paris. This public-television network runs the two public channels France 2 and France 3 and

also broadcasts the Victoires de la Musique.

M6, 89 avenue du Général de Gaulle, 92575, Neuilly. National channel that features music programming during 30% of its schedule. It also runs the cable/satellite music channel M6 and Fun TV, in partnership with Fun Radio.

MCM, 109 rue du faubourg Saint-Honoré, 75008, Paris. Leading national musical cable/satellite channel aimed at viewers aged 15 to 35. MCM also runs other music channels, such as MCM Africa and Muzzik, featuring classical, jazz and world music.

TF1, 1 quai du Point du Jour, 92656, Boulogne. The leading free national TV channel, with an average 35% audience share.



Trade Publications

La Lettre du Disque, 36 rue de Romainville, 75019, Paris. Weekly, subscription-only trade newsletter. Circulation: 500.

Music Info Hebdo, 12 rue Mozart, 92000, Clichy. A weekly trade magazine. Circulation: 6,000 paid and 6,000 promotional copies.

Newspapers

Le Monde, 21 bis rue Claude Bernard, 75005, Paris. The best-known newspaper in France offers regular coverage of the cultural and business aspects of the music industry. The weekly "Aden" section, issued Wednesday and produced in association with Les Inrockuptiples, provides concert and event listings. Circulation: 395,000.

Libération, 11 rue Béranger, 75003, Paris. Two to five pages of arts coverage each day includes album and concert reviews and music-news briefs. Circulation: 170,000.

Magazines

L'Affiche, 12 rue Mozart, 92000, Clichy. Rap monthly. Circulation: 33,000.

Blah Blah, 67 boulevard du général Leclerc, 92612, Clichy. This free monthly magazine owned by retailer Fnac covers all genres that the chain stocks. Circulation: 80,000.

Coda, 9 passage de Crimée, 75019, Paris. Techno-specialist monthly. Circulation: 30,000.

Les Inrocks, 144 rue de Rivoli, 75001, Paris. Weekly rock-culture magazine features artist interviews and reviews of albums, films and books. Circulation: 38,000

Jazzman, 12 place Henri Bergson, 75009, Paris. Recent cover of this jazz monthly was Michel Petrucciani. Circulation: 20,000.

Latine, 6 rue Damiens, 92100, Boulogne. Monthly focus on French chanson and pop. Circulation: 25,000 in France and 5,000 abroad in markets including Quebec, Japan, Belgium and Africa.

Magic!, 8 boulevard de Ménilmontant. Specializes in upcoming acts from techno, pop, rock and rap genres. Circulation: 13,500.

Nova Mag, 33 rue du Fg St-Antoine, 75011, Paris. A city magazine published monthly by Nova Press, part of the same company that operates Radio Nova, with coverage of urban, world, techno and rap genres. Circulation: 50,000.

Radikal, 155 rue Béranger, 92700, Colombes. Covers hip-hop culture and includes a supplement, "Watch Dis," specializing in reggae. Circulation: 22,000.

Rock & Folk, 12 rue Mozart, 92000, Clichy. Covers a wide range of genres monthly but specializes in rock. Circulation: 45,000.

Technikart, 2 rue de la Roquette, 75011, Paris. This cultural monthly magazine follows new trends and technology with a focus on music. Circulation: 45,000.

Télérama, 36 rue de Naples, 75008, Paris. Weekly coverage of TV, cinema, concert programs and album reviews in a wide range of genres, from classical to jazz to world to chanson to rock. Circulation: 775,000.

World, 1 rue Rougemont, 75009, Paris. World-music monthly. Circulation: 20,000. ■

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A Billboard SPOTLIGHT

It's 1999 and Hard Music/Metal is still alive and kicking ass. Black Sabbath and Iron Maiden are blasting back on the scene with revival tours. Limp Bizkit, Korn and Marilyn Manson are ripping up the charts. Buck Cherry has "Lit Up" the airwaves and Metallica and Mötley Crüe are still making noise.

Crank up the volume and join Billboard's celebration of the resurgence of Hard Music/Metal. This is one party you don't want to miss!

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Retail, Radio Discuss Partnering Strategies At NARM Panel

BY MELINDA NEWMAN

LAS VEGAS—Like any real marriage, the union between radio and retail can be long and fruitful if both parties listen carefully to the other one's needs.

That was the message at March 9's "Marriage Of Radio And Retail" panel at the annual convention of the National Assn. of Recording Merchandisers, held here.

"My store operated without a modern [rock radio station] for eight years," said Don Van Cleave, owner of the Birmingham, Ala.-based Magic Platter Compact Disc. "When Dave Rossi [PD of WRAX Birmingham] came to town, it got the ball rolling. We realized that people were listening. We started stacking everything they added." Additionally, the retailer, who advertises heavily on the station, will often offer discounts on titles the station is pushing.

Similarly, the radio station can use the retailer as a barometer. "If someone doesn't purchase a record that we're playing 30 to 40 times a week, it's probably not going to work for us; we use Don as a marketing tool," said Rossi.

NARM

"We have an army of people that if we play something, they march into Don's store and buy it."

The station and the retailer are now pairing together to help break Aware/Columbia Records act Train, utilizing strategies employed by Rossi when he was at a modern rock station in Charleston, S.C. "I used to do stuff with Carl Singmaster [owner of Manifest Discs & Tapes]. We took bands and made them superstars in our market—acts like Wilco and the Jayhawks."

Mike Dreese, CEO/founding partner of Boston-based Newbury Comics, noted that his chain regularly ties in with Boston-area stations WFNX, WBCN, and WAAF.

"Our best customer service is having product in stock," he said, so that radio listeners can find the records they're hearing. He noted that recent area successes promoted by the chain and stations include Godsmack and Limp Bizkit.

However, he said that the alternative and rock radio trend toward making the DJs the stars, as in Howard Stern, has hurt artists. "You win tickets to a show in contests where you say the wackiest place you had sex, instead of knowing something about the band. Also, any artist with a human foible is pounced upon. It's a problem for us in trying to build long-term careers."

Samplers coordinated by local radio stations, many of them featuring national artists, and sold through local outlets, can also boost business for both the station and retailer.

Jay Levy, associate editor of Radio & Records Retail, a fax publication, noted the success of a sampler by San Francisco contemporary jazz station KKSF that was sold at local Tower outlets. "It did very well, and it became a perception thing—it was a charity sampler—that helped both enti-

(Continued on page 72)

Madison Dearborn Buys Stake In Family Christian

BY PATRICIA BATES

NASHVILLE—Family Christian Stores is securing both financing and retail advice from Chicago-based Madison Dearborn Partners Inc., which has agreed to buy a majority stake in the Grand Rapids, Mich.-based retailer.

The financing will help the already large chain—with some 300 locations across the U.S.—grow further. Family Christian Stores dominated the $4.3 billion Christian retail market in 1998 with $227 million in revenue. Some 20% of that total—or about $46 million—was derived from music sales, according to Jim Reimann, executive VP/COO.

Madison Dearborn could end up owning as much as 70%-80% of the Christian merchandiser, according to Craig Wassenaar, senior VP/CFO of Family Christian Stores.

"This is the first time we have invested in Christian bookstores," says Benjamin D. Chereskin, principal in Madison Dearborn and now one of five directors of Family Christian Stores. "We will have voting control, but we are passive in that we will be following in the direction of what they have already been executing."

Family Christian Stores says it needs the capital for 60-70 new locations planned this year; it also values the opinions of Madison Dearborn on specialty retailing, says Wassenaar. Madison Dearborn has had previous experience with Consolidated Stores, Sterling Jewelers, General Nutrition Centers, and the Sports Authority, among others.

Madison Dearborn Partners finances leveraged buyouts by companies' managers and recapitalizations and equity transactions with mid-sized firms. It oversees $4 billion in such sectors as consumer and industrial services, natural resources, communications, and health care.

"Their principals value Family Christian Stores' ministry and mission," says Les Dietzman, president/CEO of Family Christian Stores.

Family Christian Stores suspended a proposed initial public offering last October because of volatile market conditions at the time. While this would have given the retailer capital, it would not have offered the input that the Madison Dearborn pact brings, says Wassenaar.

"We have demonstrated that we can grow fast, because we expanded by 100 stores in 1998," he says. "We have a proven track record for Madison Dearborn, because we also acquired 56 of Joshua's Christian Stores last year."

Since that acquisition in May 1998,

(Continued on page 72)

Soundata Stats Offer Good, Bad News On Music Buying

ALTHOUGH THERE wasn't much music heard at the music merchandisers' convention last month in Las Vegas, attendees did get their ears full of statistics about the selling of music.

BUYING TRENDS



by Don Jeffrey

At a well-attended seminar on consumer research during the National Assn. of Recording Merchandisers' annual event in March, representatives of the Soundata National Music Consumer Study and Strategic Record Research presented their most recent findings. In the last Buying Trends column, Strategic's results on Internet usage were highlighted. This week the spotlight is on Soundata.

Soundata, a unit of SoundScan, conducts research through panels of music consumers culled from random nationwide phone calls. Its most recent study, conducted last year, yielded valuable insights on music-buying behavior in the U.S.

Mike Shalett, COO of SoundScan, presented both encouraging and discouraging news at the seminar for the industry.

First, the good news. Despite frequent reports that Americans' leisure dollars were being stretched too thinly across a widening range of options, Soundata found that only 31% of consumers were spending less money on music than they were five years ago.

Radio is still the primary means by which people find out about new releases that they buy, the survey pointed out, but it indicated that radio's influence may be ebbing. Twenty-four percent of those surveyed cited it; the year before, it was named by 28%. What increased in impact? Television, to 14% from 11%.

But the research did vindicate radio somewhat, reporting that

(Continued on page 72)

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K-TEL DISTRIBUTION has signed Queen Latifah's new independent R&B label, Jersey Kidz, to a two-year exclusive distribution deal. The label had been set for distribution through Island Records before that major label was downsized in the Universal/PolyGram merger.

Jersey Kidz, a division of Flavor Unit Entertainment, is the 20th label to join the roster of K-tel International's New York-based independent third-party distribution unit, which is known as KTD. It began operating in 1997 under the direction of Duncan Hutchison. The first release on Jersey Kidz will be "Resurrection" by Lords Of The Underground on April 6.

Some of KTD's other distributed labels are Deff Trapp Records and Down Low Records (R&B), Hallucination (dance), Backstage (bass), Jamdown (reggae), and Bluxo Records (rock).

BARNES & NOBLE and Bertelsmann have filed with the Securities and Exchange Commission for an initial public offering (IPO) of stock in online retailer barnesandnoble.com, of which each company owns 50%. Approximately 15%-20% of the company's stock will be sold in an IPO led by Goldman Sachs and Merrill Lynch.

COMCAST, a large operator of cable-TV systems, has acquired another cabler, MediaOne Group, in a stock deal valued at about $48 billion. The deal will create the nation's third-largest cable company, with 11 million subscribers. Philadelphia-based Comcast also owns the TV shopping network QVC, while MediaOne, formerly the cable subsidiary of Denver-based telephone company US West, owns 25.5% of Time Warner's film, TV, and cable assets.

MEDIA METRIX, which measures traffic on Internet sites, reports that Yahoo! was the most-visited Web site in February, with 30.6 million unique visitors (which means specific visitors to a site are counted only once). The top-drawing music-related site was retailer Amazon.com, in 16th place with 8.6 million visitors. Real.com, which streams music to computers, was No. 18 with 7.9 million visitors.

SONY CLASSICAL says that excerpts from its album "The Prayer Cycle" will be featured on the ABC Television 12-hour prime-time series "The Century," which airs March 29 and April 1, 3, 5, and 8 and was commissioned for the turn of the millennium. Artists on the March 23-released album—a nine-movement symphony composed by Jonathan Elias—include James Taylor, Alanis Morissette, Linda Ronstadt, guitarist John Williams, Perry Farrell, Salif Keita, Yungchen Lhamo, Ofra Haza, and the late Nusrat Fateh Ali Khan.

NO LIMIT ENTERTAINMENT, the company formed by rapper Master P, has entered a marketing partnership with sneaker manufacturer Converse that will create a co-branded line of footwear and other products. With a purchase of Converse/No Limit footwear, consumers will get an exclusive Master P CD single.

THE CONSUMER ELECTRONICS MANUFACTURERS ASSN. says that video hardware sales remained strong in February, as sales of VCR decks rose 8% over the same month last year to 1.2 million units. Sales of combination TV/VCR units rose 40% in the month to 249,000.

TRANS WORLD ENTERTAINMENT says that it has linked its Internet store (www.twec.com) with amplified.com to launch a digital-downloading and custom-compilation service, which will offer selections from amplified's catalog of more than 7,500 songs.

VIACOM has offered to purchase the 20% stake in TV producer Spelling Entertainment that it doesn't already own for $9 a share, or about $162 million. Viacom said it would consolidate Spelling, which it acquired in the purchase of Blockbuster, with its Paramount Television Group. Spelling's programs have included "Melrose Place" and "Beverly Hills, 90210."

ARTISTDIRECT says that its music Web site, the Ultimate Band List, is giving away CDs as part of a promotion with the DreamWorks act Buckcherry. Consumers who order the band's debut album from the Web site before its April 6 street date will receive a second CD of their choice for free. Buckcherry's eponymous album is priced at $8.99.

Entrepreneurs Discuss Niche-Based Success

NARM Panelists Recount Filling Vacuums In Music Marketplace

BY CHRIS MORRIS

LAS VEGAS—The panel discussion "The Keys To Retail Success," held March 11 during the National Assn. of Recording Merchandisers (NARM) Convention at the Las Vegas Hilton, may have been better titled "Finding Your Opening."

A panel of six music industry entrepreneurs looked back on the histories of their companies, and most revealed that they have flourished by addressing a perceived vacuum in the marketplace and supplying goods and services to consumers who weren't being addressed by existing outlets.

Michael Rigby, president/COO of Richmond, Va.-based Fresh Picks Inc. (selected this year as NARM's medium division wholesaler of the year), said that his company's program of placing music product in supermarket locations reaches the types of customers—such as women older than 30 and children younger than 15, who often shop with their parents—who aren't usually wooed by conventional music retailers.

Rigby noted that 70% of the money spent in supermarkets goes to unplanned purchases and that Fresh Picks relies on these kinds of impulse buys. "We are really not taking business away from anybody else . . . but realizing sales that would not have happened otherwise," Rigby said.

Jerry Grizzle, chairman/president/CEO of the Oklahoma City-based franchise chain CD Warehouse, said he "saw a tremendous franchising vehicle" in used CDs, which "gave validity to pre-owned music."

Using a system that tracks each SKU through the chain and recommends pricing per unit and payback to the consumer, CD Warehouse's system has grown from 100 stores and $24 million in sales in 1997 to 340 stores and a projected $90 million in sales this year.

Tim Jones, who directs music compilations for the Seattle-based Starbucks Coffee Co., came to the firm from such music retail operations as Discount Records and the Musicland Group.

Jones recalled that when he was working behind the counter at a Starbucks store in Seattle, he was frequently asked by his customers, "Why don't you sell the music you play [in the store]?" This question led Jones to pose another: "Is this customer not in traditional [music] retail?"

> *'We are really not taking business away from anybody else . . . but realizing sales that would not have happened otherwise'*

Jones noted that the first Starbucks compilation album, a jazz set produced in association with Blue Note Records, sold a staggering 77,000 units within nine weeks. The coffee firm has since offered packages featuring Chicago blues, reggae, African music, and singer/songwriters. It's now working on an Americana collection.

"The idea is to put music into the hands of customers who can make it a traditional sale," Jones said. "A lot of these people we see are in our path more than in [music retail's] path."

Keith Clinkscales, president/CEO of the reigning youth-oriented black music magazine, Vibe, said that his publication was founded on what he considered a void in the market.

He noted that Rolling Stone "stayed on the classical [rock] music path . . . That opened the door for a magazine like Vibe to come along."

He added, "If you're going to be in the game, you have to be willing to challenge the best in the game."

Such a challenge to Rolling Stone and other high-profile music mags has paid off for Vibe and its sister publications: Clinkscales cited current circulation figures of 700,000 for Vibe, 500,000 for the alternative rock publication Spin, and 300,000 for hip-hop magazine Blaze.

Clinkscales said that Vibe plans to launch its own retail stores, with sections dedicated to product from such companies as Def Jam and Bad Boy. He did not say how the company might address possible conflicts between these marketing opportunities and his publications' editorial objectives.

George Daniels, owner of George's Music Room in Chicago, said that when he opened his downtown record operation in 1969, he made his first mark by selling hash pipes and rolling papers after conventional retail chains were forced to back out of that business by the major labels.

"We started making a hellified margin on drug paraphernalia," Daniels remembered. "We became the head stores."

However, as catering to that trade became dicier for some merchants, Daniels decided to change his shop's orientation. He said, "I started adding more music . . . [while] my competitors were on the six o'clock news, handcuffed, being led out of the stores."

Mike Dreese, CEO of the 20-store, Boston-based Newbury Comics chain (NARM's large-division retailer of the year for 1999) noted that his company has always focused its attention on the sale of ancillary non-music product lines. "The management understands that it's good to sell lots of high-margin items to lots of people," Dreese said. He added later, "You've got to case the world for interesting, flukey things."

Dreese noted that Newbury is unusually purchasing-intensive, with a staff of 10-12 people involved in the buying. He added, "What the customer wants is the product, not the service."

While the panelists all found profits in unexplored terrain, some were outspoken in their doubts about sales prospects on the Internet.

Dreese called the Web "a big black hole . . . into which we poured buckets and buckets and buckets of money . . . We've probably poured a million dollars down that rat hole."

Grizzle added sharply, "I don't know how long our industry will allow people to show $45 million-per-quarter losses."

EXECUTIVE TURNTABLE

DISTRIBUTORS. John Underwood is named sales manager at SMD in Norcross, Ga. He was VP of sales at Ichiban Records.

HOME VIDEO. Vini Bancalari is named director of production/distribution and Gary Needle is named director of programming/product acquisition at FOCUSfilm Entertainment in Ossining, N.Y. They were, respectively, founder of Elite Entertainment and president/founder of Needle & Associates.

Mark Woolley is promoted to director of marketing at Columbia TriStar Home Video in Culver City, Calif. He was marketing manager.

Universal Pictures in Universal City, Calif., names William A. Sutman CFO. He was VP/controller at Universal Studios.

NEW MEDIA. Nick Turner is appointed VP of ARTISTdirect in Encino, Calif. He was VP, West Coast, of N2K's Music Boulevard.



TURNER



FLANAGAN

MUSIC VIDEO. Bill Flanagan is promoted to senior VP/editorial director at VH1 in New York. He was an executive producer.

MANUFACTURING. Maxell Corporation of America in Fair Lawn, N.J., promotes Don Patrican to executive VP of sales and marketing. He was senior VP of sales and marketing.

MERCHANDISING. Nickelodeon in New York names Leigh Anne Brodsky senior VP of consumer products. She was senior VP of marketing at Golden Books Entertainment Group.

BMG Distribution Confab Puts Product, Performance In Spotlight

SAN DIEGO—BMG Distribution's convention in January here featured product presentations from its owned and distributed labels end live performances from new and established artists.



BMG's New York branch wins the convention's Gold Cup Challenge. Shown, at far left, is Rick Cohen, senior VP of sales and strategic planning; at center front ere Rick Bleiweiss, senior VP of marketing and brench operations, and Amy Wechtel, marketing coordinator.



During the Arista presentation, joint-venture label Bad Boy Entertainment displays new releases. Shown, from left, are Peter Jones, president/CEO of BMG Distribution and BMG Associated Labels; Michael Dornemann, chairman of BMG Entertainment; Sean "Puffy" Combs, CEO of Bad Boy Entertainment; and Clive Davis, president of Arista Records.



Shown onstage after Shanice's performance, from left, are Clive Devis, president of Arista Records; Antonio "L.A." Reid, co-founder of LaFace Records; Shanica; and Petar Jones, president/CEO of BMG Distribution and BMG Associated Labels.



Up-and-coming Arista/Nashville artists perform at the 4th & B club. Shown, from left, are Brad Paisley, Shannon Brown, Clint Danials, and Sherrié Austin.



Pictured at a Jive Records presentation, from left, are Bob Morelli, VP of field operations at BMG Distribution; Barry Waiss, president of Jive Records; Gene Fink, VP of video sales at BMG Distribution; Bob Anderson, senior director of national sales et Jive Records; Tom Carrabba, senior VP/GM of Jive Records; end Peter Jonas, prasident/CEO of BMG Distribution and BMG Associated Labels.



Arista recording artist Deborah Cox closes the convention with a performance.



Loud Records ect Five Young Men, from left, ere Carroll "CB" Braddy, Roman Tarplin, Gregory Kirkland Jr., Bruce Mayhaw II, and Bradford McWhortar.



Windhem Hill artist Jim Brickman is presented with a plaqua to commemorete 2 million sales in the U.S. for the aibums "The Gift," "By Heart," and "Picture This" and double-platinum sales in the Philippines for the album "Ballads" (for sales of 80,000 units). Shown, from left, are Steva Vining, president/CEO of Windham Hill; Dave Yeskel, VP of sales et Windham Hill; Brickman; Peter Jones, president/CEO of BMG Distribution and BMG Associated Labels; and Ron McCerrell, VP of marketing et Windham Hill.



The members of Alebama present Peter Jones, president of BMG Distribution and BMG Associated Labels, with a plaqua to thank him for BMG's support of their double-pletinum album "For Tha Record: 41 Number One Hits." Shown, from left, are Mark Herndon of Alabama; Strauss Zelnick, president/CEO of BMG Entertainment; Teddy Gentry, Jeff Cook, and Randy Owen of Alabama; Joe Galante, president of RCA Labei Group; Jones; and Butch Weugh, senior VP/GM of RCA Label Group.



RCA artist Natalie Imbruglia is presented with e double-pletinum plaque for "Left Of The Middle." Shown, from left, are Dava Novik, senior VP of A&R et RCA Records; Anna Barratt, Imbruglia's manager; Jack Rovner, executive VP/GM of RCA Records; Imbruglia; Bob Jamieson, president of RCA Records; Richard Griffiths, chairman of BMG U.K. and Irelend and executive VP of BMG Central Europe; David Fitch, VP of national saies at RCA Records; Julie Bruzzone, VP of marketing/artist development et RCA Racords; Peter Jones, president/CEO of BMG Distribution and BMG Associated Labals; and Strauss Zelnick, president/CEO of BMG Entertainment.

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Music Monitor Expands Nat'l Network; Trillium For Stessel

NETWORKING: The Music Monitor Network has added Down in the Valley to its memher lineup. With the addition of the chain, which has four stores in the Minneapolis area, and the opening of an additional outlet hy Dimple Records—hringing that company's total store count to three—the network now consists of 74 stores, which have a combined selling space of 240,000 square feet. The seven chains—the Record Exchange of Roanoke in Charlotte, N.C.; Compact Disc World in South Plainfield, N.J.; Nashville-based Cat's; Gallery of Sound in Wilkes-Barre, Pa.; Record Express in South Windsor, Conn.; Dimple Records in Roseville, Calif.; and Golden Valley, Minn.-based Down in the Valley—have combined sales of $70 million, according to a press release from the organization. Collectively, their in-house publications claim a monthly circulation of 170,000.

For its spring promotion, the network—which apparently hates the term "coalition"—manufactured 20,000 copies of a CD sampler featuring new and developing artists to be given away with the purchase of a record from a featured artist. Acts participating in the sampler, called "Monitor This!," include **Creed, Marvelous 3, Citizen King, Mercury Rev, Finger Eleven, Wilco, Lit, Spy, Joe Henry, Crash Test Dummies, Sehadoh, Lo-Fidelity Allstars, Fathoy Slim, Gus Gus, Latin Playhoys, Cassius, Ani DiFranco, Jason Falkner, Big Rude Jake,** and **Wes Cunningham.** The next edition of "Monitor This!" is being produced in early April for a June 1 street date.

RETAIL TRACK
by Ed Christman

UPSTART: **Larry Stessel** has formed Trillium Entertainment, a consulting firm that will offer development of total marketing strategies for both artists and labels, as well as creating business plans for start-up labels. Stessel also says he can offer independent labels advice on running their operations more efficiently.

Stessel's 25-year career in the music industry includes a long stint at the company now known as Sony Music Entertainment, during which he held a numher of posts, including senior VP of international marketing, as well as senior VP of marketing for Epic Records.

After leaving Sony, he was GM of Mercury Records and then GM of EMI Records. He most recently was president of Independent National Distrihutors Inc., the independent distributor that was dissolved during Alliance Entertainment Corp.'s Chapter 11 reorganization.

Trillium already has landed a *(Continued on page 72)*

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AFIM Convention Set For May; Caroline Pacts With Ipecac

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

ON TAP AT AFIM: We know that some folks still may not have unpacked their bags from the National Assn. of Recording Merchandisers (NARM) Convention, but it isn't too early to get yourself booked for the '99 confab of the Assn. for Independent Music (AFIM).

AFIM, to be held May 19-23 at the Marriott Marquis in Atlanta, remains the only industry conference devoted solely to the indie sector of the business. As usual, it will offer a variety of info to participants ranging from neophytes to vets.

The convention kicks off again this year with a daylong series of "crash courses" for indie newcomers on May 19. (These intensive panels require a separate registration fee.) The sessions will cover the basics of legalities and accounting, production and manufacturing, sales and marketing, distribution, and reaching consumers. For the third year in a row, Declarations of Independents will be on hand for this last panel.

The convention proper will be kick-started May 20 with a keynote address by Tommy Boy Records founder/CEO **Tom Silverman**.

While not all panelists have been finalized, the panel lineup promises some interesting debate and potential fireworks.

On May 20, "The Harry Fox Agency—What Every Label Must Know" will feature a presentation by **Ed Murphy**, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency. "Secret Pot Of Gold—Alternative Ways To Sell," moderated by **Chad Darnell** of Etherean Music, will include **Virginia Callaway** of High Windy Audio, **Wayne Erbsen** of Native Ground Music, **Susan Anderson** of Putumayo World Music, **Kristine Hadrits** of Rivertown Trading Co., and **Deborah Block** of Round River Records.

The May 21 panels bow with "Retail Coalitions—The Giant Killers," moderated by **Nina Easton** of MDI Distribution/404 Music and including **George Daniels** of George's Music Room, **Lorraine Murphy** of LBM Records, and **Dresh Dawidjan** of Twelve Inches Dance Records. **Duncan Browne** of Newbury Comics will moderate "Does Modern Distribution Suck?," an annual free-for-all. **Scott Perry** of the Coalition of Independent Music Stores will moderate "Corporate Branding—Milking The Cash Cow," with **Travis Brock** of Tempo Inc., **Dean Gebert** of Mindspring, and **Mike Kee** of modern rock WNNX (99X) Atlanta as panelists. **Nina Dryer** of City Hall Records will moderate "Retail Micromarketing In The Era Of National Accounts."

A sure crowd-pleaser will be the May 22 panel "$10 Million Worth Of Mistakes," moderated by Alligator Records' **Bruce Iglauer**; recounting fabled business gaffes will be **Mitch Satalof** of Hired Gun Marketing, **Ron Alexenburg** of National Record Co., **John Kunz** of Waterloo Records/Watermelon Records, ex-Passport Music head **Toby Knobel**, and Browne. Silverman will moderate "SoundScan—Setting The Record Straight," while a session on "How To Make Money, Not Lose It, On The Internet" will be moderated by Liquid Audio VP of Internet sales **Charley Prevost**.

The annual trade show will run May 20-21. Genre special-interest groups will meet May 21-22. Bayside Entertainment Distribution will host the May 19 welcome reception; the evening "Indie Lounge" talent showcases will be hosted by M.S. Distributing, MDI, and Navarre Corp. The convention climaxes with the presentation of the Indie Awards on May 22.

And, for those who enjoy pain and embarrassment (and who doesn't?), JazzTimes' annual softball game will take place at noon on May 20, so bring your mitt.

IPECAC, ANYONE? Caroline Distribution in New York has sealed an exclusive distribution pact with Ipecac Recordings, an imprint founded and operated by **Mike Patton** (of **Faith No More** and **Mr. Bungle**) and **Greg Werckman**, former label manager of San Francisco-based indie Alternative Tentacles.

The deal kicks off April 27 with the release of a self-titled album by **Fantômas**, a group featuring Patton, **Buzz Osbourne of the Melvins**, **Trevor Dunn** of Mr. Bungle, and ex-**Slayer** drummer **Dave Lombardo**. Ipecac also plans to release three new albums by the Melvins, the Washington state-bred group that influenced **Nirvana**; the first of these, "The Maggot," hits stores May 18.

FLAG WAVING: Not many artists also work at the top of a distribution company that sells his or her product to retail.



Petra Haden, left, and Miss Murgatroid.

But **Alicia Rose**, whose day job is GM at the Portland, Ore.-based distributor the Northwest Alliance of Independent Labels (NAIL), has her own disc to plug at the moment. Billed as the accordion-grinding **Miss Murgatroid**, she just released "Bella Neurox," a collaboration with ex-**that dog** member **Petra Haden**, on L.A.'s WIN Records.

"It's a delicate balance between the two things," Rose admits of her double life. "If something good is happening [with the record], I've almost got to keep it to myself."

Rose, who grew up as a nonmusical member of what she describes as "a super-musical, but badly musical" family, came to her instrument as a 20-year-old in San Francisco, when she spied someone playing an accordion in a cafe. "I said, 'This is the fanciest fucking instrument I've ever seen in my life. It looks like a game.'"

She took lessons and ultimately electrified the instrument—"That's when Miss Murgatroid was born." She compares her approach to the accordion—an instrument typically associated with cornball music—to that of such experimental precursors as **Pauline Oliveros**, **Guy Klucevsek**, and **Astor Piazzolla**.

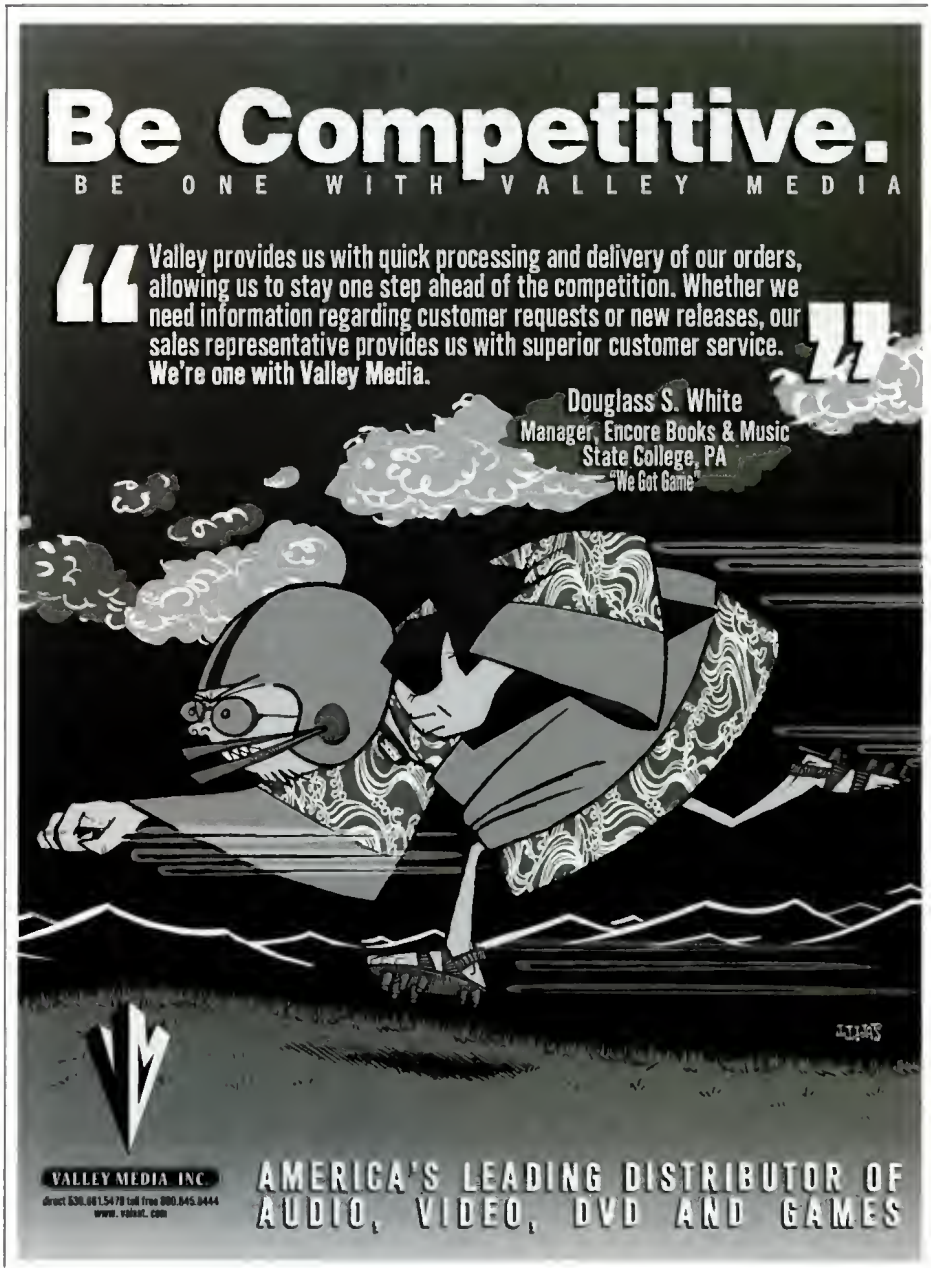
Rose met violinist/pianist/mandolinist Haden through **Tom Grimley** of WIN when Haden came to Portland for a NAIL label summit. Rose says, "The last week she was here, we started playing, and within the first five minutes, we'd already written a song."

"Bella Neurox" is a wonderful impressionistic work that features both dreamlike instrumentals (with Haden's solo work riding Rose's rich chordal underpinning) and a few blissed-out a cappella vocal duets that would make a **Beach Boy** swoon.

"It's unlike anything else," Rose says. "The only thing I can compare it to is **the Rachel's . . . or Rasputina**, but not so goth."

The duo has done some scoring work for the independent film "Baby Love." Rose and Haden recently did a Northwest tour and will appear April 10 at a festival at Houston's Rice University. An L.A. record release show is planned in May.

However, given Rose's responsibilities at NAIL, a long tour is pretty much out of the question. "I love doing these little weekend tours," she says. "I can't really get in a van and go."



RETAIL, RADIO DISCUSS PARTNERING STRATEGIES AT NARM PANEL

(Continued from page 67)

ties."

While a communion between radio and retail can often work most intimately on a local level, nationwide radio groups can also be partners with retailers.

For John Madison, senior VP of Chancellor Radio Group, the opportunity for retail is the reach advertising on radio can provide. "Retailers and labels have spent less and less money [on radio advertising in the past few years]; the sales perspective has diminished," he said. "The promotion directors and MDs still have great ties with retail. But if [Best Buy senior VP of merchandising and marketing] Gary Arnold looked at his expenditures in radio and compared them to 10 years ago, it would be minimal."

With consolidation at radio changing the playing field, Madison said the smart retailer will learn how to exploit the new landscape.

"If you took just our country network and overlaid it with Wal-Mart, we have a station in every place there's a Wal-Mart," Madison said. "You have to figure out how to use what you have with these large radio groups."

Furthermore, Madison said, while radio conglomerates are geared to do nationwide buys, retailers in individual towns can also benefit from the media giants. "You can go to Chancellor or CBS and say, 'I just want to go to your New York morning shows.' "

Retail and radio coexist under one roof at Navarre subsidiary NetRadio, according to the company's VP of content and commerce development, David Witzig.

"We started building formats, and we now have 125 different channels, all individually programmed," said Witzig. "Our core market is people listening through their T1 line at work. Our drive time is 8 a.m. to 5 p.m."

Listeners can go to a NetRadio Web site and purchase music they hear via their computer.

For example, this past Christmas season, NetRadio broadcast a Mannheim Steamroller-only channel. Consumers were then able to buy the act's albums and other merchandise at www.netradio.net (Billboard, Dec. 6, 1998).

As listening to the radio via the Web continues to grow—Witzig cited an Arbitron study that said 13% of the American audience had listened to Internet radio—opportunities to expose artists will only get bigger. "We're a one-stop music station," he said. "We're not going to make Garth Brooks any bigger than he is, but we will help the Cheryl Knights of this world."

BUYING TRENDS

(Continued from page 67)

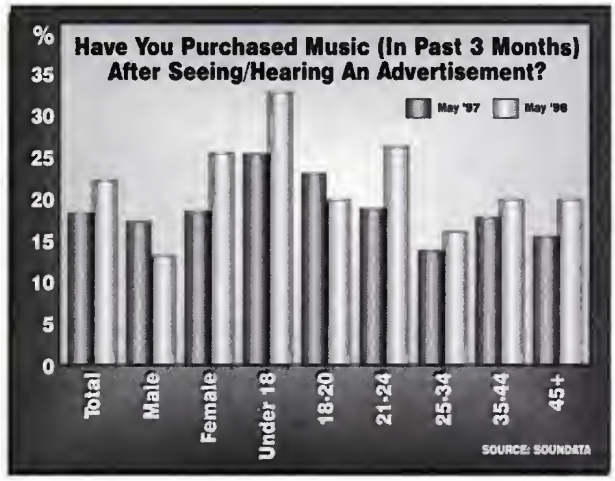
nearly one out of every two consumers (49%) named radio advertising the most influential form of advertising in purchasing music. Television advertising was in second place, but much farther down at 23%. Magazine advertising, in third place, only made an impression on 8% of respondents, according to the study.

Many observers are fond of making comparisons between the music and movie industries, saying that music is steadily moving toward the movie model, where the first week of a new release is all-important and determines whether a project is a success or failure. But the Soundata research shows that music consumers may not be as quick out of the gate to rush to spend money on newly released music as moviegoers are with a film.

The researchers asked consumers how much time had elapsed between finding out about a new release and buying it. The eagerest beavers were 16% of the sample; they went out and bought the album the day they heard about it. But 19% of consumers said they waited at least a month before buying an album. Shalett concluded that music "doesn't go stale; it has a longer shelf life."

The retail experience was a big part of Soundata's study. People were asked, for example, if they were now shopping most often for music in a different store than they had frequented the previous year and what had made them change. The bad news was that despite all the cries that consumers crave convenience and selection, what motivated them to change record stores was price. That was cited by 41% of respondents, up from 39% the year before. Selection was only 23%, convenience 20%.

More bad news for traditional retailers is that 18% of those surveyed said they would buy more music in the future through their computers than from stores. Among music-hungry 18- to 24-year-olds, the number of potential online buyers totaled 24%. Those figures were from last summer, and they might be even higher now.



Another statistic worth mentioning about record stores concerns the cassette, which many retailers believe is being phased out by record companies in a shortsighted strategy. Consumers were asked what they thought of record stores' not selling albums on tape. Thirteen percent said that was a good thing, and 50% didn't care. But a significant number of shoppers—36%—found the trend troublesome and said they'd shop elsewhere.

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MADISON DEARBORN

(Continued from page 67)

Family Christian Stores has been moving aggressively into such regions as the Northeast, West, and South—but only where it's feasible alongside existing independents, says Reimann.

"We made it clear to Madison Dearborn who we are and what we can do and that we won't compromise that," says Wassenaar. "We've never done it—and never will—move in across from an independent if we can't get the deal we want and become their competitor."

Chereskin says, "We work with the business model that a company gives us. By applying that, we feel there is a lot of opportunity with Family Christian Stores. We are looking at refining what they are doing with online sales and direct marketing and reinforcing their visibility and brand recognition in their Family Christian Stores."

Wassenaar says Family Christian Stores began operating in its 37th state—New York—last November with an 8,300-square-foot location in the Bronx. It also finalized agreements on Feb. 1 to acquire two New Song Christian Bookstores in Woodstock, Ga., and Canton, Ga.

"We have 35-40 letters of intent now from others who will be selling to us, and, to my knowledge, we have never had any not follow through on their commitment over the years," says Wassenaar.

"We are purchasing another 5,000-square-foot retailer on Long Island [N.Y.] this spring," he adds. "We think we will be selling more Hispanic product in New York, just as we are in Miami, Los Angeles, and southern Texas."

RETAIL TRACK

(Continued from page 70)

number of clients, including IndigoCity, an E-commerce Web site; Track Entertainment and Artist Management Group, which includes an event marketing sponsorship company; Milor Entertainment Group; and Diana Ross Entertainment, which plans to start an independent label apart from Ross' obligations with Motown.

Stessel says that through his experience and current affiliations, he can offer clients numerous services, including event marketing, corporate sponsorships, international marketing, radio promotion, distribution, Web site development, and finance sourcing.

Stessel can be reached by E-mail at lrs212@aol.com.

DEFECTIONS AT VCI

(Continued from page 57)

brought Crimson a substantial—albeit largely licensed—back catalog, including most of Elvis Costello's and Nick Lowe's albums.

The operations of VCI's Westside label are being integrated into those of Demon. Although Westside founder Fisher (formerly of Sequel Records and Castle Communications) is leaving the company, Westside will continue to operate as a label within the restructured Demon operation, which will be headed by GM Pete Macklin, who has been with the company for 15 years.

Macklin, previously Demon's sales and marketing director, took up his new position March 22. Demon will now operate as part of the VCI Group's audio division, and Macklin will report to Foster. A VCI spokeswoman emphasizes, however, that "MCI and Demon will operate as separate labels, with their own management structure." She adds that the restructuring is "ongoing," noting that distribution arrangements for Demon are also under review. It has been confirmed, however, that EUK will not be distributing the label, which currently goes through "a number of distribution avenues" in the U.K., including Pinnacle.

Following Crimson's absorption into MCI, Fitt departs at the end of March, as does Fisher. Neither was available for comment at press time. It is still unclear what roles Crimson's head of business development Tony Wheatley and head of licensing and special products Paul Coldwell will play within the new structure.

VCI's Green declined to confirm how many staffers the various companies employed prior to the restructuring or how many the two labels would have on their books when the new structures are in place.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	2	METALLICA ◆ ELEKTRA 61[illegible]/EEG (11.98/17.98)	METALLICA 22 weeks at No. 1	397
2	1	PAUL MCCARTNEY & WINGS ▲[7] MPL 9911/CAPITOL (15.98 CD)	BAND ON THE RUN	118
3	4	BOB MARLEY AND THE WAILERS ▲[5] TUFF GONG/ISLAND 846 210*/MERCURY (10.98 EQ/17.98)	LEGEND	509
4	3	SHANIA TWAIN ◆[13] MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	212
5	5	BOB SEGER & THE SILVER BULLET BAND ▲[4] CAPITOL 30934* (10.98/15.98)	GREATEST HITS	230
6	7	ALANIS MORISSETTE ◆[18] MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	195
7	8	PINK FLOYD ◆[1] CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1148
8	9	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	126
9	10	SUBLIME ▲[7] GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	136
10	6	SPICE GIRLS ▲[7] VIRGIN 42174* (10.98/17.98)	SPICE	111
11	12	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	106
12	13	GUNS N' ROSES ◆[15] GEFFEN 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	407
13	20	JIMMY BUFFETT ▲[5] MCA 5653* (7.98/11.98)	SONGS YOU KNOW BY HEART	422
14	14	METALLICA ▲[6] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	467
15	18	AC/DC ◆[16] EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	253
16	15	BEASTIE BOYS ▲[3] DEF JAM 5[illegible]/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	390
17	16	FLEETWOOD MAC ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	341
18	21	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	69
19	11	CELINE DION ◆[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	158
20	23	PINK FLOYD ◆[21] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	519
21	22	JAMES TAYLOR ◆[11] WARNER BROS. 3[illegible]3* (7.98/11.98)	GREATEST HITS	438
22	24	DAVE MATTHEWS BAND ▲[4] RCA 6[illegible] (10.98/16.98)	CRASH	151
23	26	BEE GEES ▲[7] POLYDOR 8[illegible]/INTERSCOPE (13.98 EQ/22.98)	BEE GEES GREATEST	63
24	19	JEWEL ▲[8] ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	162
25	25	AC/DC ▲[7] EASTWEST 92215/EEG (11.98/17.98)	LIVE	70
26	17	JAY-Z ● FREEDOM OF A FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	27
27	28	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	303
28	27	BLONDIE ● CHRYSALIS 21[illegible]7/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	38
29	34	VAN MORRISON ▲[3] POLYDOR 84[illegible]/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	419
30	31	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	292
31	29	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	125
32	36	METALLICA ▲[3] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	432
33	33	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 10[illegible] (10.98/17.98)	GREATEST HITS	260
34	32	THE OFFSPRING ▲[3] EPITAPH 86432* (9.98/14.98) HS	SMASH	18
35	—	BRUCE SPRINGSTEEN ▲[1] COLUMBIA 67060* (10.98 EQ/17.98)	GREATEST HITS	60
36	30	SOUNDTRACK ▲[8] POLYDOR 82[illegible]/UNIVERSAL (10.98 EQ/17.98)	GREASE	304
37	38	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	408
38	35	MADONNA ▲[6] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	260
39	42	ZZ TOP ▲[2] WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	134
40	—	BILLY JOEL ◆[18] COLUMBIA 4[illegible]* (15.98 EQ/31.98)	GREATEST HITS VOL. I & II	222
41	41	ELTON JOHN ▲[2] MCA 11481 (10.98/16.98)	LOVE SONGS	86
42	47	STEVE MILLER BAND ▲[8] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	381
43	—	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	5
44	37	GARTH BROOKS ◆[10] CAPITOL 28699 (10.98/15.98)	THE HITS	179
45	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	52
46	39	AEROSMITH ▲[4] GEFFEN 24[illegible]/INTERSCOPE (12.98/17.98)	BIG ONES	129
47	—	THE NOTORIOUS B.I.G. ▲[5] BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	80
48	49	EAGLES ▲[7] GEFFEN 24[illegible]/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	213
49	45	ALAN JACKSON ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	172
50	44	SARAH MCLACHLAN ▲[3] NETTWERK 38225*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	229

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Amazon.com Plans To Sell Digital Downloads

Web Retailer Still Determining Pricing, Availability, And Technical Solutions

AMAZON NEWS: The biggest boost yet for the emerging retail market for digitally downloaded music may soon come from Amazon.com, which will offer digitally downloadable songs on its Web site, according to the site's music GM, **Jennifer Cast**.

Pricing and availability of Amazon's downloads will be revealed when the site formally announces its plans in the coming months. No specific download solution has been selected for music delivery, but Amazon.com will use a technology that meets the music industry's copyright-protection and security concerns, says Cast.

Amazon.com is banking heavily on original editorial content to keep its lead in the music E-commerce race. The Seattle-based company employs 17 full-time editors and uses more than 200 contributing writers.

The retailer recently beefed up its music editorial offerings with several new features, including streaming audio commentaries on select titles.

The new Internet audio program "Get Started In" features commentary on classical, jazz, and international music titles. National Public Radio commentator **Ted Libbey** and Amazon.com music editor **Kevin Cole** guide online consumers through musical highlights of various featured albums, such as **Thelonious Monk**'s "Underground" and **Carlos Kleiber** conducting **Beethoven**'s Fifth Symphony and Seventh Symphony.

Amazon.com is also expanding its "Essential Recordings" feature, which lists editor-selected recordings by artist, year, and music style.

WINDOWS RADIO TOOLBAR: Microsoft's final release of its Internet Explorer 5.0 Web browser should boost the audience of many Web-delivered music providers. Internet Explorer 5.0, released in mid-March, contains an integrated Web radio tuner.

Microsoft added the radio tuner into a new browser toolbar located below the Web navigation menu. Previously, most Web stations have only been accessible via separate browsers, such as RealNetworks' RealPlayer or Microsoft's Windows Media Player.

Microsoft is targeting newbie Web users who might not feel comfortable downloading a separate radio player.

Several new Web radio services have debuted simultaneously with the new feature, including online music services from Launch Media, House of Blues, and Music Choice.

Microsoft's latest move into multimedia streaming could eat away at the dominant market share of the streaming technology company RealNetworks. However, RealNetworks has developed its own integrated radio and video toolbar for Internet Explorer.

The RealNetworks toolbar features Web radio and multimedia highlights provided by the company's streaming directory, RealGuide. The RealGuide toolbar was developed under Microsoft's Web Accessories plan, which encourages third parties to develop add-on applications for its browser.



While many third-party participants are promoted prominently on Microsoft's Web site, the technology giant has apparently opted not to promote the RealNetworks toolbar. Instead, Internet users must navigate to the RealNetworks Web site to download the toolbars separately.

The two companies have been locked in a battle for market share in the emerging streaming-media market. Microsoft's much-publicized decision to drop its 12% stake in the company last year was interpreted by many in the industry as a sign of war.

Despite some mumblings of a reconciliation between the two companies, the battle is still very much on. Microsoft's soon-to-be-announced MS Audio 4.0 and SecureASF initiatives and RealNetworks' expected entry in digital distribution signify that a very hot Internet music market is about to get much hotter. Stay tuned.

WARNER OFFERS CUSTOM CDs: Another major label is testing the custom-disc market. Warner Bros. Jazz is teaming with CustomDisc.com on a promotion that lets Internet users create their own "Best Of Smooth Jazz" compilation. Consumers can choose 12 songs from a list of more than 50 tracks by artists such as **George Benson**, **Dave Sanborn**, and **Al Jarreau**. In addition to the customizable track listing, the CD title and artwork are also customizable.

The online offering (at www.customdisc.com/warnerjazz) follows the retail availability of four volumes in Warner's "Best Of Smooth Jazz" series. "The 'Best Of Smooth Jazz' series probably underperformed in the traditional retail world, but there is an above-average interest in jazz among the Web demographic," says **Randall Kennedy**, VP of jazz sales and marketing for Warner Bros. "This is a way to take advantage of that with a brand name that is already established."

To promote the offering, both companies are giving away several prizes, including a trip to the Catalina Island Jazz Festival, to those who create the most innovative custom discs. Warner Bros. artist **Boney James** will judge the contest entries based on title, cover, and song selections, according to CustomDisc CEO **David Gould**.

The contest will be promoted on the Web via partner sites Tower, Trans World, CD Universe, Microsoft Network, Xoom.com, and Spree.com.

While many major labels are still wary that the custom-disc market might cannibalize sales of full-length CDs by single artists, the Warner Bros. Jazz promotion signifies that some labels are cautiously exploring the business potential of the market.

Stamford, Conn.-based CustomDisc recently teamed with Elektra for a promotion for rapper **Busta Rhymes**.

SPINNING TO THE WEB: After a five-year exclusive run on America Online, Spin has finally arrived on the Internet at www.spin.com.

The music magazine moves to the Web in partnership with Scotts Valley, Calif.-based OnRadio, which is designing and maintaining the site's back end. Content from the site, which features original editorial content and Webcasts, will be repurposed and distributed on OnRadio's network of more than 575 local radio station sites.

Spin's syndicated radio show, "Spin College Radio," will be Webcast on the site, which will also feature outtakes and extended editorial cuts from the popular print magazine.

Spin.com will be heavily promoted in the magazine, including on the cover, according to **Nathan Misner**, director of media ventures for Vibe-Spin Ventures. The site aims to make money via advertising and an E-commerce partnership with Amazon.com.

Spin.com's sister site Vibe.com recently relaunched on the Web at www.vibe.com. The site was designed by TPI, the ethnic marketing division of New York-based Interactive8. Content from the site will also be syndicated to OnRadio's Web radio sites.

SOUND BYTES: Microsoft has mailed select media representatives a teaser postcard touting a "revolutionary audio and video platform" known as Audisee99. Could this be the consumer brand name for the technology giant's MS Audio 4.0? Microsoft is mum about revealing advance word of the product, which will be formally unveiled April 13 at a private party at the House of Blues club in Los Angeles ... MP3 Web site AMP3.com will begin selling Internet-delivered singles for 99 cents a download using a secure digital-distribution technology from Audiosoft. The two companies formed a joint venture that will let AMP3.com track purchases, allocate copyright payments, and report sales back to artists using Audiosoft's proprietary technology, which incorporates MP3. Artists receive a royalty of two cents per download. The company also plans to gain revenue from brief audio ads that will appear at the beginning of some songs ... Internet superstore Buy.com will expand into music sales in the coming weeks.

Leading Internet paging company Mirabilis has added customizable sound samples to its popular software ICQ (pronounced "I seek you"). Users of ICQ can customize their online pager alerts with samples from music, movies, video games, and even talk radio hosts. Among the current offerings are **The Artist Formerly Known As Prince**, **Howard Stern**, and **Gillian Anderson** of "The X Files." The company, which has more than 25 million registered users, is encouraging members of the online community to upload their own sound samples to share with the Internet audience.

Online Marketing Takes Off For Videos

E-Commerce, Web-Based Promotions Gaining Favor With Studios

BY STEVE TRAIMAN

NEW YORK—No longer at the back of the pack, online marketing has barreled its way to front and center of video sales. Built on the promising results of last year's Web activities, the studios have constructed expansive plans for 1999.

E-commerce is a particular focus of both 20th Century Fox Home Entertainment and Columbia TriStar Home Video.

"With U.S. household PC penetration up to 51% at year end, the recent holiday online shopping season created the equivalent of 1% of total retail [video] activity," says Kathy Barton, Fox executive director of online marketing.

"That was tremendous compared with the prior year, and we expect it to triple for the 1999 holidays," Barton adds. "It's a significant market with radical growing pains, and we're looking for unique, smart, and innovative ways to build and maintain our brand image." The studio's Web site is at www.foxhome.com.

Columbia TriStar is equally optimistic. "As of last December, we've gone E-commerce with our site [www.cthv.com], which was completely revamped last fall," says executive director of marketing Tracey Colona. "At the same time, the retail-user database for our digital asset management site [www.dthvad.com] is approaching 1,000." That site is an aid to retailers.

> *'We expect online shopping to triple for the '99 holidays'*

"They have to apply for access," Colona explains, "and then they are password-approved for downloads of any advertising and marketing assets, including ad mats, key art, box art, inset still photos, and—later this year—video trailer clips and TV commercials."

Fox is creating original content for both video and interactive titles on a number of its projects. For the March 2 DVD and VHS day-and-date release of "Ever After," online promotions started in February with a campaign using electronic postcards, or "E-cards."

"We knew we had an overenthusiastic online audience of user groups and chat rooms for young women that were likely buyers of the video," she says. "It's a title that represents real congruity with the online audience for this film property." Fox has also stocked the "Ever After" Web site with features of an interactive CD-ROM game, including a sword fight.

The studio is also looking for ways to use its extensive database of buyers to "upsell consumers on similar products," Barton notes.

Fox is counting on its Web site to develop sales for such recently promoted titles as "Great Expectations," which stars Gwyneth Paltrow, now coming off an Oscar-winning performance in "Shakespeare In Love." For sci-fi fans, the BBC "Dr. Who" series is being tied online to buyers of "X-Files" episodes; so is the remastered collection of the "Alien" trilogy, due shortly.

Theatrical connections still count, even in cyberspace. Fox's "Rodgers And Hammerstein Collection" is expected to get a boost from Warner's animated feature "The King & I," which rolls out to theaters this spring. Barton suggests that buyers of the animated feature "Anastasia" are naturals for E-mail advertisements for "Ever After."

Barton adds, "We'll be leveraging our sports brand with a growing number of CBS Fox sports video releases to feed off the popularity of video games from our own Fox Interactive division, as well as Electronic Arts and other game labels."

Columbia's "virtual living room" on its home page offers a direct link to E-shopping. As of late February, all of its 200-plus DVD titles and the top 250 catalog releases were available, plus new sell-through items. Gift boxed sets will be added next.

"All prices are full list or minimum advertised price," says Fritz Friedman, Columbia's worldwide director of publicity. "This is a very important marketing tool for our traditional retailers and our consumers, encouraging them to take a look at what is available on our site."

A number of new promotions are highlighted, including the new "Animorphs" release cross-linked with the Scholastic Web site, which lists related books and other licensed merchandise. A sweepstakes for Columbia's 75th-anniversary collection kicked off March 15 with a grand prize of a trip for two to Hollywood.

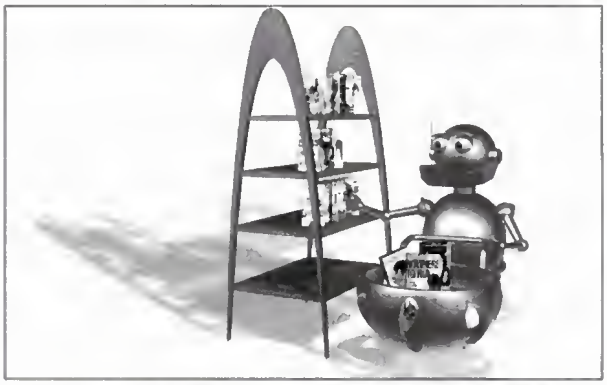
"All [contestants] had to do," Colona says, "was click on the entry form, fill it out, and send it online."

The anniversary collection is going out in four waves of about 25 titles each; the first wave was in February. Retailers have a special floor display that they can fill with their choice of several products.

The studio's digital asset management site was announced at last summer's Video Software Dealers Assn. Convention and went up last August. "While a growing number of our traditional video retailers are using an expanding number of available marketing aids," Colona says, "some of the more aggressive online retailers are also taking advantage of the materials."

Fox's Barton is equally bullish about E-commerce interest. "It's great to work with more and more Web retailers, who are continuously going after collectors of our studio classics," she says. "These buyers are more technically advanced and are likely to have more disposable income, which makes them ideal customers.

"A lot of what we've focused on," she adds, "is targeting the consumer with an integrated entertainment experience that offers them access to video, publishing, and licensed merchandise. We have a dialog on the Web with our customers, and it's an effective mechanism to find out what is and is not effective in marketing our products."



Columbia TriStar's Web site icon, a robot, keeps busy stocking the shelves of the studio's virtual store with current titles; shown here is "Nowhere To Run."

Simitar Navigates Brave New World Of DVD Budget Pricing; New Hires At Image

PICTURE THIS

by Seth Goldstein



BOTTOMS UP: DVD player sales have accelerated quicker than any consumer electronics gadget in recent memory. That's the good news. Disc prices, meanwhile, are decelerating almost as fast. That's the bad news for margin-conscious suppliers and retailers. Like it or not, price competition is a fact of life among program vendors who don't have the hit titles or a strong catalog to support list above $20.

Simitar Entertainment is a case in point. In order to hold on to its market share, now about 2.8%, according to VideoScan, "we had to move our price point down again," says sales director **Greg Glass**. As of Feb. 1, the Minneapolis-based label began rolling out a $7.98 line of DVD releases expected to sell for $5.99, compared with $14.98 and $19.98 for Simitar's high-end product. The latter will be used "sparingly," he emphasizes.

Glass is starting with 29 budget titles and will add 75 later this year. "The margins are tight, but we believe volume will make the difference." He's adamant about the strategy: "The whole point of DVD is to get to this point. This will be the year when budget DVD makes a statement." Budget pricing plays to a company strength, Glass says. Among the independents, Simitar is the only one to do its own DVD authoring and compression, thus keeping a lid on costs.

The vendor isn't ignoring VHS, as witness the effort behind "Enter The Yo-Zone: X-Treme Yo-Yo," which streets March 30. But tape has already taken a back seat to DVD. According to Glass, disc sales will account for 60% of revenue and cassettes 40% when the current fiscal year ends April 30. At last count, the split was 50-50. "DVD is our whole world," he says, anticipating the eventual demise of VHS.

Glass expects a strong retail response to the budget line from Musicland and Target Stores and E-commerce sites like DVD Express and DVD Empire. (In fact, DVD Empire in Mars, Pa., appears ready. It has just instituted "everyday low prices" for releases—30% off every studio title except Disney movies, which get a 27% discount.) Target reportedly plans to move DVD software, including Simitar selections, from the consumer electronics "bullpen" to displays in the video department.

Despite the low price, Simitar isn't stinting on the expense of anti-theft source tags. Otherwise it stands to lose mass merchants demanding protection. "Whatever the studios are going to do, we'll do," Glass maintains. "We will not allow that to slow us down one bit."

INFLUX: Image Entertainment continues its conversion to DVD from laserdisc with three new hires: **Barry Gordon**, formerly with STV Communications, joins as director of business development, responsible for opening sales and distribution channels; **Wayne Mooney**, formerly with Pioneer Video Manufacturing's authoring and compression group, director of production; and **Marty Sikich**, formerly Virgin Retail Group's national video product manager, director of purchasing.

DVD revenues in the third quarter that ended Dec. 31 were up 218% over the previous year and accounted for 70.2% of sales, or $15.9 million.

Among the hotter nontheatrical titles this year should be "Sunday In The Park With George," the **Stephen Sondheim** musical. Sondheim, director **James Lapine**, and stars **Mandy Patinkin** and **Bernadette Peters** provide audio commentary. The all-principals bull session is a Broadway first, says Image's **Garrett Lee**.

FINIS: We don't normally write about PR firms, whose job, if they do it right, is to remain invisible. But there's room for an exception, such as the closing of Amy Alter Associates, a 15-year fixture on the home video scene in New York. Bender Goldman & Helper is taking over Alter accounts, including CBS/Fox Video, which relocated to L.A. a few years ago; Fox Lorber; and Columbia House Video Library. As part of the deal, Bender has hired Alter account executive **Harriet Brand**. She now reports to former Alter staffer **Jeff Klein**, senior manager of its New York office.

Amy Alter, who wants to spend more time with her family, earned her stripes with CBS/Fox when the joint venture encompassed movies and nontheatrical. New York no longer has studio-sized opportunities and in fact few of any kind. So, businesswise, it's perhaps a good time to depart. Her longtime partner, **Jill Goldstein**, apparently thought so; she left the agency several weeks ago (Picture This, Billboard, March 13).

ON THE MOVE: Veteran entertainment analyst **Dennis McAlpine** has gone to Ryan, Beck & Co. from Josephthal. He can be reached at 212-371-8880.

Panasonic Interactive Closing

SHUTTING DOWN: After three years, Panasonic Interactive Media will close its doors March 31. Some of the venture's operations, however, will be revitalized when a proposed executive buyout is finalized.

"We have an agreement in principle with Matsushita [Panasonic's parent company]," says the division's former VP of sales, **John Peterson**. Peterson, along with former executives **Lou Viveros** and **David Kolov** and outside partners, is negotiating the buyout.

SHELF TALK



by Eileen Fitzpatrick

The division's main product was its line of Ripcord PC games. Last year, Panasonic Interactive launched about 20 DVD titles, including four highlighting the 1996 Summer Olympics and "The Twilight Zone" series.

Peterson says that the new venture will not continue with its DVD business, focusing instead on the games market under the Ripcord banner. It also intends to develop console games. The DVD catalog will most likely be picked up by Image Entertainment, which inked a distribution deal with Panasonic Interactive last October.

"One of the reasons why the division had problems was because it was multi-focused," says Peterson. "We had games, we had children's product, and then we had DVD."

Peterson acknowledges that the Olympics releases were a "little disappointing," while the Image-distributed "Twilight Zone" fared better. "Image was a great partner, and they did great," he adds.

As a result of the shutdown, 35 people were laid off. When the buyout is completed, Peterson expects to retain about 10 employees in a new location in Northern California.

SHRINKING INVENTORY: Best Buy is again cutting back its VHS inventory in response to a changing market. According to video merchandising VP **Joe Pagano**, the chain will "taper" to

(Continued on next page)

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	NEW ▶		THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
2	1	3	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan, Chris Rock
3	2	3	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
4	3	4	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
5	NEW ▶		BULWORTH (R) (34.98)	FoxVideo 4110398	Warren Beatty, Halle Berry
6	5	3	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore, Anjelica Huston
7	4	2	DIE HARD TRILOGY (R) (79.98)	FoxVideo 21041	Bruce Willis
8	8	11	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis, Ben Affleck
9	7	13	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
10	NEW ▶		LIVING OUT LOUD (R) (24.98)	New Line Home Video/Warner Home Video N4726	Holly Hunter, Danny DeVito
11	9	5	SNAKE EYES (R) (29.99)	Paramount Home Video 33541	Nicolas Cage, Gary Sinise
12	18	6	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods, Daniel Baldwin
13	13	14	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson, Danny Glover
14	15	8	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey, Laura Linney
15	17	5	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock, Nicole Kidman
16	16	3	FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N3019	Ice Cube, Chris Tucker
17	11	2	BROKEN ARROW (R) (29.98)	FoxVideo 21042	John Travolta, Christian Slater
18	14	4	URBAN LEGEND (R) (29.99)	Columbia TriStar Home Video 03091	Alicia Witt, Rebecca Gayheart
19	19	14	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson, Kevin Spacey
20	20	15	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video N4527	Michael Meyers, Elizabeth Hurley

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	2	7	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
2	3	6	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen, Sharon Stone	1998	PG	26.99
3	1	3	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore, Anjelica Huston	1998	PG-13	19.98
4	10	83	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
5	8	55	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers, Elizabeth Hurley	1997	PG-13	14.98
6	6	10	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
7	12	8	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Image Entertainment 5517	Janet Jackson	1999	NR	19.98
8	6	6	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	14.98
9	11	4	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
10	8	6	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage, Meg Ryan	1998	PG-13	19.98
11	8	8	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1998	NR	19.98
12	6	18	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler, Drew Barrymore	1997	PG-13	19.98
13	13	4	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
14	18	18	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1999	NR	19.98
15	18	6	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell, Kiefer Sutherland	1998	R	19.98
16	26	13	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid, Natasha Richardson	1998	PG-13	22.99
16	29	8	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
16	RE-ENTRY		POKEMON: I CHOOSE YOU, PIKACHU	Viz Video Pioneer Entertainment 0001D	Animated	1998	NR	19.98
13	18	6	TELETUBBIES: NURSERY RHYMES	Warner Family Entertainment Warner Home Video 83750	Various Artists	1998	NR	14.95
20	26	12	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis, Ben Affleck	1998	PG-13	19.99
21	18	4	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke, Gwyneth Paltrow	1998	R	14.98
22	20	31	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
23	18	6	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis, Alec Baldwin	1998	R	19.98
14	39	11	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
20	27	18	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
26	26	6	NOSFERATU THE VAMPYRE	Anchor Bay Entertainment SV10641	Klaus Kinski, Isabelle Adjani	1978	R	19.98
23	34	12	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
29	RE-ENTRY		TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98
26	31	18	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
30	NEW ▶		JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
31	NEW ▶		APHEX TWIN: WINDOWLICKER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
32	30	6	U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones, Wesley Snipes	1998	R	19.98
33	21	6	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier, Samuel L. Jackson	1997	R	22.95
34	35	134	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
35	24	3	THE AVENGERS '67 BOX SET 4	A&E Home Video New Video Group 17150	Patrick Macnee, Diana Rigg	1967	NR	29.95
36	23	8	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
37	32	2	THE GIRLS OF SCORES	Playboy Home Video Universal Music Video Dist. PBV0839	Various Artists	1999	NR	19.98
38	33	26	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
39	22	38	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt, Glenn Close	1983	R	14.95
40	38	17	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles © 1999, Billboard/BPI Communications

Minnesota Orchestra, Holly Hunter Set Dr. Seuss To Music

SEUSS ON THE LOOSE: "Dr. Seuss's My Many Colored Days," the third and latest release in **the Minnesota Orchestra's** acclaimed "NotesAlive!" series, arrives in stores Tuesday (30) at $14.95 suggested list.

Like its predecessors, "Nutcracker: The Untold Story" and "On The Day You Were Born," this cassette is a multimedia introduction to the arts, narrated by Academy Award-winning actress **Holly Hunter**, that includes computer animation and classical music.

Glen Yunker, VP/director of sales and distribution for Oakland, Calif.-based Blackboard Entertainment, which distributes the Minnesota Orchestra Visual Entertainment series, says a number of prominent retail chains have picked up the title. Among them: Borders Books & Music, Hastings Entertainment, Hollywood Video, and several Blockbuster franchisees.

A mass merchant will bring in the title in May, adds Yunker, who plans a nationwide classical radio promotional campaign.

Yunker says he commends these retailers for carrying "a series that introduces kids to the arts and is an alternative to A titles." Hollywood Video, for example, is running 30-second spots for "My Many Colored Days" on store monitors, Yunker reports. In addition to rental, he says, "I'm expecting to get a sell-through buy from them."

The video will also be promoted on PBS, according to **Bruce Becker**, chief marketing officer for Minnesota Orchestra Visual Entertainment and an executive producer of the title. "We offer it to PBS stations at no charge. They get it off a satellite and can run it whenever they want."

Becker, who notes that "Nutcracker" ran on 20 stations and "On The Day You Were Born" on 14, says "My Many Colored Days" will be offered for broadcast in "late spring or early fall." Mailing and telemarketing campaigns will be utilized to encourage PBS outlets to pick up the show.

"Children's videos normally don't gear themselves in this direction," Hunter says of "My Many Colored Days," a thoughtful, contemplative piece that explores a child's (and his dog's) emotional life. Different moods are keyed to different hues. **Richard Einhorn's** music "stands on its own," she adds. "It's extraordinary."



by Moira McCormick

Hunter describes herself as "very oriented toward music." She's played trumpet, French horn, baritone, and "piano all my life." Having begun lessons at age 9, "I wanted to be a musician," although, she says, "I hung up the idea of being a concert pianist at 12." (Hunter continued to practice "several hours a day" until age 19; she did her own playing in the 1993 movie "The Piano," for which she won a best actress Oscar.)

Einhorn's sophisticated score, Hunter observes, "has a lot of melancholia in it," in intriguing contrast to **Seuss'** more childlike text. "I wanted my voice to be a foil to the music and also a little bit of a foil to the words." Hunter says she textured her performance so that "my voice sounds younger than the music, and older than the words."

Unlike other voice-over sessions Hunter has done, the one for "My Many Colored Days" had her "recording with the music around me." Voice-over actors usually do their bit unaccompanied. Because she had to fit her reading to the score, "there were more boundaries in this session. There was a time constraint."

Hunter maintains that was a bonus for her as an artist. Instead of giving multiple, differently shaded readings of the same line, "it gave me more control over my own [shadings], since it had to fit within a particular time. This way, it allowed me to collaborate on the piece, to be more of a component" than just to take direction.

As for the finished product, Hunter praises its sophistication. "It doesn't condescend to kids," she says. "It assumes they can absorb much more than people think they can."

SHELF TALK

(Continued from preceding page)

approximately 3,000 titles over the next several months.

"We're buying a narrower span because consumers are leading us there," Pagano says, "but we'll still carry about two or three times more titles than the mass merchants." Four years ago, Best Buy carried about 10,000 releases; since then, the number has dropped to 6,000.

Pagano says that several factors have prompted the move, including the dominance of copy-depth programs, which have limited the flow of direct-to-sell-through titles; the increased focus on hits; and the migration toward a $9.98 price point.

"We're very concerned about copy-depth programs because some titles that would have normally gravitated toward sell-through are now being put out as rentals," he says, citing Fox Home Entertainment's high-priced release of "There's Something About Mary."

"We would have loved to have had that at sell-through," he says.

DVD has been a star performer at the chain, but Pagano says its soaring sales were not a main factor in the decision to cut back on VHS. "DVD is emerging rapidly, but we're serving two distinct customer bases," he says. "After all, 80% of our customers have a VCR."

In fact, Pagano says, VHS sales were "up slightly" for 1998. "There's not a revolution, stampede, or time clock to switch to DVD," he says. "The consumer will lead us."

KIDBITS: Scholastic's "The Magic School Bus" video series adds "Butterflies!" on April 20 while undergoing a price reduction. Warner Home Video is moving the 19-title line from $12.95 to $9.95. Consumers can receive a $5 rebate when they buy any two video titles and a "Magic School Bus" CD-ROM from Microsoft.

"The Muppet Movie" is celebrating its 20th anniversary this year with a Columbia TriStar Home Video/Jim Henson Co. rerelease. Also due June 1 at $14.95 are "The Great Muppet Caper" and "The Muppets Take Manhattan." The titles were previously available through Buena Vista Home Entertainment.

Billboard® APRIL 3, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	1	6	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
2	2	3	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
3	3	4	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
4	6	7	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
5	4	5	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
6	8	9	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
7	7	4	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
8	5	5	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
9	11	2	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston
10	NEW ►		WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding Jr.
11	9	2	SOLDIER (R)	Warner Home Video 16958	Kurt Russell
12	10	3	URBAN LEGEND (R)	Columbia TriStar Home Video 23091	Alicia Witt Rebecca Gayheart
13	12	5	JOHN CARPENTER'S VAMPIRES (R)	Columbia TriStar Home Video 03014	James Woods Stephen Baldwin
14	14	6	MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated
15	13	10	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
16	18	12	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
17	17	10	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
18	15	3	PECKER (R)	New Line Home Video Warner Home Video N4712	Edward Furlong Christina Ricci
19	19	13	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
20	16	9	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Billboard® APRIL 3, 1999

Top Kid Video™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	1	7	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
2	4	19	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
3	3	5	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video 83750	1999	14.95
4	2	29	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video 83748	1998	14.95
5	5	172	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
6	RE-ENTRY		101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
7	23	3	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
8	25	3	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
9	8	15	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
10	12	25	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
11	6	29	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video 83747	1998	14.95
12	9	19	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
13	7	9	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
14	14	19	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
15	13	5	BARNEY: SING & DANCE WITH BARNEY Barney Home Video/The Lyons Group 2030	1999	14.95
16	11	15	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video B38873	1998	9.95
17	16	47	ANASTASIA FoxVideo	1997	26.98
18	NEW ►		WINNIE THE POOH: SING A SONG WITH POOH BEAR Walt Disney Home Video/Buena Vista Home Entertainment	1999	12.99
19	10	7	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
20	22	57	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
21	NEW ►		BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95
22	20	19	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	1998	9.95
23	18	19	BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998	19.99
24	19	27	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
25	24	177	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99

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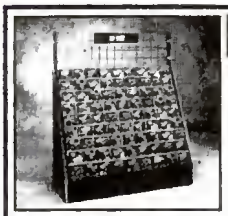
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Responsibilities will include: communicating all sales and inventory positions to Merchandising and Operations and ensuring there is adequate stock to support merchandising on the site. The Sales & Inventory Analyst will monitor the previous week's and month's sales as it relates to merchandising decisions, past and current, identifying trends, considering patterns, and taking note of any irregularities.

If all above qualifications are met, candidates should fax, mail or e-mail resume WITH SALARY REQUIREMENTS to:

barnesand noble.com
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76 9th Avenue 11th Floor
New York, NY 10011
Fax: 212-414-6394
E-mail: resumes@barnesandnoble.com
EOE M/F

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Sky Productions, has a job offer for eleven musicians to perform for entertainment at resturants, nightclubs, & social events, to sing & play Mexican ballad music. It will include playing the harp, the piano, the guitar, and singing, to perform as a group. $450 each week per person, for eight hours each week, two nights a week. The nights will vary according to the itineary. 3 years experience playing and singing is required. Bookings will cover the valley area of Texas, and Las Vegas, Nevada. The job is temporary from June '99 to May 2000. **Contact Mrs. Carmen Alvarez at: 956-843-8750 or Send a resume to 2816 Tampico, Hidalgo, Texas 78557.**

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212-536-5058

Update

CALENDAR

MARCH

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-501-2275.

March 27, **PAX's One Year Anniversary Party And Benefit**, with Better Than Ezra, Blackalicious, and other surprise guests, Roseland Ballroom, New York. 212-803-5490, www.paxusa.org.

March 27, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Fairmont Hotel, New Orleans. 888-836-8086.

March 28, **Annuel Conscious Entertainment Awards Show And Dinner**, benefiting the One Child Our Village Scholarship Program, Roosevelt Hotel, Hollywood. 323-290-9283.

March 30, **A B.I.G. Night Out**, a fund-raiser for the Christopher Wallace Memorial Foundation, Pier 60, Chelsea Piers, New York. 212-777-1570.

March 30, **SESAC/New York Songwriter Showcase**, Gold Rush, New York. 212-586-3450.

March 30, **American Federation Of Television And Radio Artists Presents Singers In The Spotlight**, Planet Hollywood, Beverly Hills, Calif. 323-634-8143.

APRIL

April 2, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

April 7, **14th Annual Imagen Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-644-7965.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 12, **Gay/Lesbian Music Awards**, Manhattan Center, New York. 718-398-6809.

April 14, **Fifth Annual Music Industry Dinner**, sponsored by the Juvenile Diabetes Foundation International, honoring National Academy of Recording Arts and Sciences president/CEO Michael Greene, Sheraton New York Hotel and Towers, New York. 212-888-7003.

April 16-19, **Broadcast Education Assn. 44th Annual Convention**, Las Vegas. 202-429-3935.

April 16-20, **Expand '99—Vibe Music Seminar And Vibestyle**, Jacob Javits Center, New York. 212-448-7328.

April 17, **10th Annual Rainforest Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 17, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Crowne Plaza Hotel, Seattle. 888-836-8086.

April 18, **National Assn. Of Broadcasters Career Fair**, Las Vegas. 202-429-5498.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, **Keepers Of The Flame Dinner**, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

April 22, **Panel Luncheon**, Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

April 22-24, **NEMO Music Showcase & Conference And The Kahlua Boston Music Awards**, Swissotel Boston, Orpheum Theatre, and various other venues, Boston. 781-306-0441.

April 24, **Millennium Technology Series: Downloadable Audio—Future Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration Of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

MAY

May 1, **Second New York Revlon Run/Walk For Women**, with Emme, Katie Couric, Cindy Crawford, Matt Lauer, and Salma Hayek, Times Square, New York. 212-218-3327.

May 1, **Nickelodeon's 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel, Miami Beach. 215-646-8001.

May 8, **Sixth Annual Revlon Run/Walk For Women**, with Halle Berry, Kim Delaney, Dennis Franz, and Steve Young, Memorial Coliseum, Los Angeles. 310-393-6344.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10, **Fight Night 1999**, benefiting DARE America and the Sugar Ray Leonard Youth Foundation, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

May 11-12, **REPLItech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 914-328-9157.

May 13, **24th Annual TJ. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman/CEO Michael Dornemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 15, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 8-10, **REPLItech North America**, Moscone Center, San Francisco. 914-328-9157.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

GOOD WORKS

THE REAL MCCOY: VistaCare Foundation helped make a dream reality for **Carolyn Milton**, a 6-year-old with brain cancer in Terre Haute, Ind. She was flown to Austin to see **Neil McCoy**, her favorite singer, in concert March 20. Contact: **Richard Fitzpatrick** at 702-683-4317.

CARING CONCERTS: The December Amnesty International concert with **Peter Gabriel, Page & Plant, Bruce Springsteen, Alanis Morissette, Radiohead, Shania Twain, Tracy Chapman,** and **Youssou N'Dour** will have its pay-per-view premiere Saturday (3). The telecast is sponsored by the Body Shop and Best Buy. Contact: **Beth Katz** at 212-545-5839.

The Rainforest Foundation's ninth annual Carnegie Hall Benefit Concert, sponsored by Revlon, will feature performances by **Elton John, Sting, James Taylor, Don Henley, Billy Joel, Ricky Martin,** and other surprise guests. It will be held April 17 in New York. Contact: **Myra Scheer** at 212-472-6441.

The Tennessee Coalition to Abolish State Killing and Journey of Hope will hold a benefit concert April 12 in Nashville featuring **Steve Earle, Jackson Browne, Emmylou Harris, Indigo Girls,** and **Sister Helen Prejean.** It follows a week of presentations across Tennessee on ending the death penalty. Contact: Grassroots Media at 615-340-9596.

LIFELINES

BIRTHS

Twin girls, Katherine Ann and Hannah Lee, to **Kiki** and **Jeff Walker**, March 11 in Boston. Mother is director of special events for the British American Chamber of Commerce. Father is director of marketing for Rounder Records.

Girl, Meagan Eileen, to **Denise** and **Michael Harris**, March 15 in Bardonia, N.Y. Father is VP of finance and administration at Capitol Jazz and Classics.

DEATHS

Bob Cato, 75, of complications from Alzheimer's disease, March 19 in New York. Cato was VP of creative services at Columbia Records in New York from 1960 to '70, where, as art director, he created or supervised some of contemporary music's most notable album covers for artists such as Janis Joplin and Bob Dylan. He also worked on albums by Leonard Bernstein, Thelonious Monk, Johnny Mathis, and Miles Davis. He won two Grammys for "Bob Dylan's Greatest Hits" album in 1967 and Barbra Streisand's "People" in 1964. The National Academy of Recording Arts and Sciences awarded him its President's Merit Award in 1997. After leaving Columbia, Cato held a similar post at United Artists' recording and film units in Los Angeles. In recent years, he produced two books of photos and art associated with James Joyce. He is survived by his wife, Kate Jennings.

FOR THE RECORD

Umar Bin Hassan's album "Bebop Or Be Dead" (Axiom/Island) was released in 1993, not the year given in a story on the rap group the Roots in the March 27 issue.

BACK CATALOGS PROVE TO BE RICH RESOURCES

(Continued from page 51)

We're putting together a promo CD of his hits from his Donna Music catalog, which EMIMP acquired some years ago, to link up with his forthcoming U.K. tour featuring his orchestra, singers, and dancers."

WCM is also active in circulating CDs of its songs. It's conscious of the future; it sponsors the annual Vivian Ellis Prize, a contest to locate young writers with musical theater potential. Ellis was a longtime WCM songwriter who wrote hit shows like "Bless The Bride," "Mr. Cinders," and "The Water Gypsies," as well as penning "Coronation Scot," a perennial synchronization orchestral favorite inspired by the eponymous train from the steam era.

"Frank Military, senior VP of East Coast operations, is producing a series of songwriter CDs in New York," comments Barrett. "He's done eight so far, and they're great for promoting our songs. We liaise constantly with him and Jay Morgenstern, executive VP/GM of Warner/Chappell Inc., as well as all our branches and associates around the world."

"WCM has always had strong theatrical involvement," notes Underwood. "And we're very happy to be actively promoting shows, like the current London success 'Chicago' and forthcoming productions such as 'Ragtime' and Cy Coleman's 'The Life.' Where song collections are concerned, we're creating our own master library with plans to market it by mail order in the U.K. initially. The first album will be a four-CD set of George Gershwin material."

For the last six months, EMIMP has been working on establishing its Web site, which lists 5,500 songs. "We regard them as our top titles," explains Clifford, "and they will be constantly updated. The site will be accessible by the early spring. Half of it is an open area for everyone to see what we've got. The second half is a fast-track licensing section to which there is a code for entry; it's intended for advertising agencies, record producers, compilation specialists, and film and radio producers. The Net will be really important in what we do in the next millennium."

Programming

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An Innocent Man. Billy Joel celebrated his 35th straight sellout show in Philadelphia following an interview on classic hits station WMGK there. Pictured, from left, are assistant PD Christie Banks, Joel, and senior entertainment reporter Ed Sciaky.

newsline...

WHOK YANKS ARISTA TRACKS. Country WHOK Columbus, Ohio, pulled four Arista tracks off the air and is refusing to play any new records from that label after competitor WCOL was given a promotion from Diamond Rio's management company in which it was able to put two listeners onstage March 20 at a Diamond Rio/Martina McBride concert. WHOK PD Don Cristi turned down another promotional package that included tour jackets, a limo, and backstage passes for the show, because he says he wanted parity with WCOL. On pulling the records, Cristi admits, "It's very sad it came to that." He says the boycott will last until he sees how his station is treated at the next Arista show in Columbus. WCOL, meanwhile, moved Arista artist Alan Jackson into heavy rotation.

LUCENT PACTS WITH NASSAU FOR DAB TESTING. Lucent Digital Radio, one of three proponents working to set a digital audio broadcasting (DAB) standard, has pacted with Nassau Broadcasting Partners to test its in-band on-channel (IBOC) system. These are the first tests of Lucent's IBOC DAB system with commercial stations. Testing will take place at the 15 radio stations in New Jersey and two stations each in New York and Pennsylvania. Nassau, meanwhile, has launched a national Internet division, offering the "ability to truly offer a complete media plan for our national and regional advertisers," says company president Joan Gerberding.

WESTWOOD ONE UPS CHARLIE COOK. Westwood One VP of programming Charlie Cook is now GM of the network's Valencia, Calif., operations. He'll continue to oversee programming for WW1's 24-hour formats.

ANNIVERSARIES ABOUND: COUSIN BRUCIE, STEVE DAHL, CASEY KASEM. WCBS-FM New York's legendary Cousin Brucie celebrated 40 years on the air in New York March 24. He joined the station in 1982, following gigs at WINS, WABC, and WNBC. He was inducted into the Radio Hall of Fame in 1987. Meanwhile, Chicago radio pioneer Steve Dahl recently celebrated 20 years over the airwaves. He is heard on WCKG Chicago and WRKR Detroit. And further, top 40 icon Casey Kasem just celebrated the first full

(Continued on page 84)

FCC Green-Lights Promotional Deals

This story was prepared by Frank Saxe, a reporter for Airplay Monitor.

NEW YORK—Officials at the Federal Communications Commission (FCC) seem to have given the thumbs up to a handful of promotional deals recently cut between radio groups and record labels.

Despite a March 17 Los Angeles Times article quoting unnamed sources saying that the FCC was looking into deals involving Chancellor Media and Emmis Broadcasting, FCC spokeswoman Rosemary Kimball says, "There is nothing going on here."

Meanwhile, Cumulus Media, whose exclusivity deal with independent promoter Jeff McClusky also figured into the Times story, emphasizes that although the FCC signed off on the deal after changes, there was never "an investigation" of the pact.

FCC enforcement chief Charles Kelley says his office has not moved forward beyond its tangential review conducted in January. "Things have not changed much," he says (Billboard, Jan. 30, 1999).

Executives with the groups cited in the story also say their organizations have not been contacted by the FCC.

'IT WAS NOT A PAID SPIN'

Among the deals purportedly under review was a marketing pitch that Emmis' alternative station WKQX (Q101) Chicago made to labels. The $3,500 offer gave labels 10-second liners adjacent to certain spins, as well as a place in Q101 displays at Tower Records and Musicland locations in Chicago.

"It was not a paid spin. It was the same spin that any new record would get. It had nothing to do with guaranteed spins," says Emmis senior VP of programming Rick Cummings. Emmis says five packages were sold between November and January, including a package that was sold to Mercury just before Christmas for the Cardigans' "My Favourite Game," a track that was added to Q101 in November.

Other labels that purchased adjacent spot time from Emmis included Trauma Records for the Flys' "Got You (Where I Want You)," Restless for Econoline Crush's "Surefire," Virgin for Placebo's "Pure Morning," and RCA for the Eve 6 track "Leech."

The program was dumped in January after details surfaced in the press. "Perception equals reality, which is unfortunate, because it worked great for the labels," says station GM Chuck Hillier.

Cummings says that he would welcome an FCC review. "We can't wait for it, so we can lay it out for them."

A deal between Chancellor and A&M Records' Bryan Adams had also caught the FCC's attention, but no investigation has commenced, according to Kelley. Chancellor CEO Jimmy deCastro insists that no laws were broken, calling it much ado about nothing.

"Nothing we've ever done has been payola," he says. "We never guaranteed any airplay of any kind." Federal law bars stations from accepting money for playing a song without informing listeners.

Meanwhile, the FCC has signed off

(Continued on page 84)





Boy Power. KZQZ (Z95.7) San Francisco recently hosted a night of stars, including 98° and 'N Sync. At top, the four members of 98° point to the hits, while below, the members of 'N Sync flank listener prize winners at a pre-show meet and greet.

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Adult Contemporary

T. WK	L. WK.	2 WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	20	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 5 weeks at No. 1
(2)	2	2	12	**WRITTEN IN THE STARS** CURB/ROCKET 56691/ISLAND †	ELTON JOHN & LEANN RIMES
3	3	3	12	**FAITH OF THE HEART** UNIVERSAL SOUNDTRACK CUT	ROD STEWART
4	4	4	24	**I'M YOUR ANGEL** JIVE 42557 †	R. KELLY & CELINE DION
(5)	7	7	14	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** RCA ALBUM CUT †	'N SYNC
6	6	6	30	**FROM THIS MOMENT ON** MERCURY 466450 †	SHANIA TWAIN
7	5	5	26	**TRUE COLORS** FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
8	8	8	21	**HANDS** ATLANTIC ALBUM CUT †	JEWEL
(9)	11	16	6	**BELIEVE** WARNER BROS. 17119 †	CHER
(10)	12	15	10	**ANGEL OF MINE** ARISTA 13590 †	MONICA
11	9	9	12	**LOVE OF MY LIFE** WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
(12)	16	14	10	**I STILL BELIEVE** COLUMBIA 79093 †	MARIAH CAREY
13	14	12	64	**TRULY MADLY DEEPLY** COLUMBIA 78723 †	SAVAGE GARDEN
14	10	10	35	**I'LL NEVER BREAK YOUR HEART** JIVE ALBUM CUT †	BACKSTREET BOYS
15	13	13	28	**I'LL BE** ATLANTIC 84191 †	EDWIN MCCAIN
(16)	18	21	8	**ALL I HAVE TO GIVE** JIVE 42562 †	BACKSTREET BOYS
17	17	17	60	**YOU'RE STILL THE ONE** MERCURY 568452 †	SHANIA TWAIN
18	15	11	21	**WHEN YOU BELIEVE** DREAMWORKS 50022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
(19)	19	19	9	**FOREVER MORE (I'LL BE THE ONE)** GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	20	18	63	**AS LONG AS YOU LOVE ME** JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	22	18	**THE LAST DAY** WARNER BROS. ALBUM CUT	MARILYN SCOTT
(22)	28	—	2	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
23	22	23	23	**IRIS** WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
(24)	24	24	3	**THE PRAYER** 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI
(25)	26	27	4	**LOVER'S WILL** CAPITOL ALBUM CUT	BONNIE RAITT

Adult Top 40

T. WK	L. WK.	2 WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	2	27	**SLIDE** WARNER BROS. ALBUM CUT †	GOO GOO DOLLS 2 weeks at No. 1
(2)	2	3	15	**EVERY MORNING** LAVA 84462/ATLANTIC †	SUGAR RAY
3	3	1	24	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
4	5	4	36	**SAVE TONIGHT** WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
5	6	7	22	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
6	4	5	25	**BACK 2 GOOD** LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
(7)	7	9	10	**BELIEVE** WARNER BROS. 17119 †	CHER
8	8	6	29	**LULLABY** SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
9	10	10	31	**JUMPER** ELEKTRA 64058/EEG †	THIRD EYE BLIND
10	9	8	24	**HANDS** ATLANTIC ALBUM CUT †	JEWEL
11	11	13	31	**MY FAVORITE MISTAKE** A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
12	12	11	21	**YOU GET WHAT YOU GIVE** MCA ALBUM CUT †	NEW RADICALS
(13)	13	15	18	**FLY AWAY** VIRGIN ALBUM CUT †	LENNY KRAVITZ
(14)	14	20	10	**MARIA** BEYOND ALBUM CUT †	BLONDIE
(15)	18	21	9	**RUN** HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
(16)	20	25	6	**ANYTHING BUT DOWN** A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
17	16	12	49	**IRIS** WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
18	17	16	62	**I'LL BE** LAVA 84191/ATLANTIC †	EDWIN MCCAIN
19	15	14	25	**SWEETEST THING** ISLAND ALBUM CUT/MERCURY †	U2
20	21	23	20	**CRUSH** RCA ALBUM CUT †	DAVE MATTHEWS BAND
(21)	25	26	7	**WHAT IT'S LIKE** TOMMY BOY ALBUM CUT †	EVERLAST
(22)	24	27	5	**THE ANIMAL SONG** HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
				◄ AIRPOWER ►	
(23)	28	36	3	**EVERYBODY'S FREE (TO WEAR SUNSCREEN)** CAPITOL ALBUM CUT †	BAZ LUHRMANN
24	23	24	10	**AT THE STARS** ELEKTRA ALBUM CUT/EEG	BETTER THAN EZRA
25	22	17	17	**IT'S ALL BEEN DONE** REPRISE ALBUM CUT †	BARENAKED LADIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. The adult contemporary stations and the adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. † Videoclip available. © 1999 Billboard/BPI Communications.

Radio

PROGRAMMING

Baz Luhrmann Goes To The Top Of The Class By Applying His 'Sunscreen'

AIR WAVES



by Chuck Taylor

FEELING FREE: It's like the whole country has entered group therapy.

"You're not as fat as you think you are," we're being told. "Don't put up with people who are reckless with your heart." Or even, "Be careful whose advice you buy."

Vulcan mind meld? The latest California-bred trend? Another way for health maintenance organizations to trim their costs?

Well, no, but the success of the highly unorthodox spoken-word "Everybody's Free (To Wear Sunscreen)" by **Baz Luhrmann**—from which these are some of the actual "lyrics"—is certainly setting radio's traditional definition of a hit on its collective ear.



LUHRMANN

"It is the most requested song we've ever had, bar none," says **Sara Trexler**, PD of modern rock **KROX** Austin, Texas. "I think the only thing that's even comparable is 'We Are The World.' "

"It's absolutely the most response for a song we've ever received," echoes **Joanne Doody**, PD of triple-A **WXRV** (the River) Boston. "It's one of those things that the first time you hear it, you know it's going to be huge."

Adds **Burt Baumgartner**, senior VP of promotion at Capitol, "I've been involved with everyone from **New Kids On The Block** to **Mariah Carey**, and I don't know if I've ever seen anything explode like this. It touches everyone—teens and adults, men and women. It takes passive listeners and makes them active. I think that's why it's having success at every kind of format and every type of radio station." (In fact, the label plans on reaching an even wider audience with a Spanish-language version in the very near future.)

"It's just so uplifting," says Doody. "It's advice that you already know, but nobody's ever put it together in one neat little succinct place. Plus, it's put together so well, with a great voice and music that really works."

Adds Trexler, "I think it says it's OK to be you."

Luhrmann says that his attraction to the song's "lyric" came from its universal practicality: "It has no pretense of being profound. These are just some observations or suggestions. Because they are so honestly observed and offered, they have a profound reaction in the many people who agree or connect with the ideas. This connection between idea observation and audience is something fundamental in all art forms."

The tale behind "Sunscreen" began in 1997, innocently enough, as a mock graduation speech written by **Mary Schmich**, a Chicago Tribune columnist (and writer of the comic strip "Brenda Starr") (Soundtracks and Film Score News, Billboard, March 27). From there, a culture-bending phenomenon took hold when an anonymous college student known only as "Culprit Zero" dropped the column into his E-mail and deliberately misidentified it as an address given by **Kurt Vonnegut** at a Massachusetts Institute of Technology commencement ceremony.

The scoundrel sent it to a boatload of friends, who passed it on to their friends, and so on, until it spent much of last year working its way around the world.

Enter Luhrmann, best known as the director of acclaimed films "William Shakespeare's Romeo + Juliet" and "Strictly Ballroom," who was in the midst of remixing songs from his movie soundtracks for an album on Capitol, "Something For Everybody."

At 2 a.m. one morning, he conjured up the idea of taking what he thought was Vonnegut's speech and recording the narration atop an instrumental track from "Romeo + Juliet."

Unable to reach Vonnegut, Luhrmann was about to give up when he discovered the hoax. He contacted Schmich for the rights to license the column, hired actor **Lee Perry** for the voice-over, and in an instant, drummed up a little musical history.

But not so fast. After a successful run at Australian radio, the song was originally released to U.S. radio nearly a year ago—and promptly fell flat because its original version was seven minutes-plus (it included the chorus from the 1992 top 40/club hit "Everybody's Free" from **Rozalla**).

That is, until the staffers at modern rock **KNRK** Portland, Ore., couldn't ignore listener reaction to the

(Continued on page 84)

Advice And Other Bits Of Wisdom From Mary Schmich

Following are excerpts of the text of the Chicago Tribune column from which "Everybody's Free (To Wear Sunscreen)" takes its lyric.

Ladies and gentlemen of the class of '97: Wear sunscreen. If I could offer you only one tip for the future, sunscreen would be it. The long-term benefits of sunscreen have been proved by scientists, whereas the rest of my advice has no basis more reliable than my own meandering experience. I will dispense this advice now.

Enjoy the power and beauty of your youth. Oh, never mind. You will not understand the power and beauty of your youth until they've faded. But trust me, in 20 years, you'll look back at photos of yourself and recall in a way you can't grasp now how much possibility lay before you and how fabulous you really looked. You are not as fat as you imagine.

Don't worry about the future. Or worry, but know that worrying is as effective as trying to solve an algebra equation by chewing bubble gum. The real troubles in your life are apt to be things that never crossed your worried mind, the kind that blindside you at 4 p.m. on some idle Tuesday.

Do one thing every day that scares you. Sing. Don't be reckless with other people's hearts. Don't put up with people who are reckless with yours.

Floss. Don't waste your time on jealousy. Sometimes you're ahead, sometimes you're behind. The race is long and, in the end, it's only with yourself. Remember compliments you receive. Forget the insults. If you succeed in doing this, tell me how.

Keep your old love letters. Throw away your old bank statements. Stretch. Don't feel guilty if you don't know what you want to do with your life. The most interesting people I know didn't know at 22 what they wanted to do with their lives. Some of the most interesting 40-year-olds I know still don't.

Maybe you'll marry, maybe you won't. Maybe you'll have children, maybe you won't. Maybe you'll divorce at 40, maybe you'll dance the funky chicken on your 75th wedding anniversary.

Enjoy your body. Use it every way you can. Don't be afraid of it or of what other people think of it. It's the greatest instrument you'll ever own.

Dance, even if you have nowhere to do it but your living room.

Read the directions, even if you don't follow them. Do not read beauty magazines. They will only make you feel ugly.

Get to know your parents. You never know when they'll be gone for good. Be nice to your siblings. They're your best link to your past and the people most likely to stick with you in the future. Understand

(Continued on page 84)

Chuck Gladfelter of Dovetail Joint made an important decision regarding his music career when he was just a kid with dreams in Chicago.

"I would listen to my favorite records and read the lyrics. I would find these cerebral and important meanings in songs, and the bands would become heroes, people I looked up to as a guy who dreamed of being in a band," says the vocalist/guitarist. "Then I would see some behind-the-scenes show or read an article where the songwriter would say that song was just about getting drunk or laid. It blew it for me. Right then I decided that if I ever made it big, I wouldn't talk about why I wrote the song or what it meant to me. We try to leave room for interpretation, because what fans hear is usually cooler than what I was saying originally."

Currently up for debate is the deconstruction of "Level On The Inside," No. 17 on this issue's Modern Rock Tracks. "If someone really listens to the pre-chorus, it should be pretty self-explanatory," Gladfelter says. "It's not like I had an epiphany while writing this particular song. It worked like most of our songs. I come up with a riff, and then the band works on it until we've done the best we can. Then I go back and listen to the words I was mumbling while working on it, find the theme in the gibberish, and then fill in the blanks. It writes itself that way, I guess."



'It's not like I had an epiphany while writing this particular song'
—Chuck Gladfelter, Dovetail Joint

It is his aloof modesty that has helped the group get this far and get through the disappointment of two failed record deals. "To be honest, we never even thought the record would come out. After two deals going sour, you get cautious. There are so many bands who don't even get to go this far," he says. "But we don't sit around and pat ourselves on the back. There's still a lot of work to be done if we want to do this for more than 12 months."

Billboard® APRIL 3, 1999

Mainstream Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	11	**HEAVY** (7 weeks at No. 1) — DOSAGE	COLLECTIVE SOUL — ATLANTIC †
2	2	2	16	**ONE** — MY OWN PRISON	CREED — WIND-UP
3	4	5	4	**MAS TEQUILA** — RED VOODOO	SAMMY HAGAR — MCA †
4	3	3	20	**WHAT IT'S LIKE** — WHITEY FORD SINGS THE BLUES	EVERLAST — TOMMY BOY †
5	5	4	11	**WHISKEY IN THE JAR** — GARAGE INC.	METALLICA — ELEKTRA/EEG †
6	6	6	4	**FREE GIRL NOW** — ECHO	TOM PETTY AND THE HEARTBREAKERS — WARNER BROS.
7	9	13	6	**ONLY A FOOL** — BY YOUR SIDE	THE BLACK CROWES — AMERICAN/COLUMBIA †
8	7	7	38	**FLY AWAY** — 5	LENNY KRAVITZ — VIRGIN †
9	8	8	24	**WHATEVER** — GOOSMACK	GOOSMACK — REPUBLIC/UNIVERSAL †
10	11	11	10	**LIVING DEAD GIRL** — HELLBILLY DELUXE	ROB ZOMBIE — GEFFEN/INTERSCOPE †
11	10	12	8	**WHY DON'T YOU GET A JOB?** — AMERICANA	THE OFFSPRING — COLUMBIA †
12	13	14	10	**YOU BLEW ME OFF** — BOO TAY	BARE JR. — IMMORTAL/EPIC
13	12	10	33	**DRAGULA** — HELLBILLY DELUXE	ROB ZOMBIE — GEFFEN/INTERSCOPE †
				◄ AIRPOWER ►	
14	18	19	7	**WHY I'M HERE** — FEBRUARY SUN	OLEANDER — REPUBLIC/UNIVERSAL
				◄ AIRPOWER ►	
15	19	22	4	**HEY HEY** — THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY — ELEKTRA/EEG
				◄ AIRPOWER ►	
16	20	21	5	**OIZZY** — DIZZY UP THE GIRL	GOO GOO DOLLS — WARNER BROS. †
17	31	—	2	**LIT UP** — BUCKCHERRY	BUCKCHERRY — DREAMWORKS †
18	14	9	20	**TURN THE PAGE** — GARAGE INC.	METALLICA — ELEKTRA/EEG †
19	23	25	7	**FREAK ON A LEASH** — FOLLOW THE LEADER	KORN — IMMORTAL/EPIC †
20	15	16	30	**GOT YOU (WHERE I WANT YOU)** — HOLIDAY MAN	THE FLYS — DELICIOUS VINYL/TRAUMA †
21	16	18	8	**MALIBU** — CELEBRITY SKIN	HOLE — DGC/INTERSCOPE †
22	22	23	11	**BLUE MONDAY** — CANDYASS	ORGY — ELEMENTREE/REPRISE †
23	17	17	8	**HAPPY PILLS** — HAPPY PILLS	CANDLEBOX — MAVERICK/WARNER BROS.
24	25	27	6	**FREAK OF THE WEEK** — HEY!ALBUM	MARVELOUS 3 — HIFI/ELEKTRA/EEG †
25	24	30	4	**ANTHEM FOR THE YEAR 2000** — NEON BALLROOM	SILVERCHAIR — EPIC †
26	27	32	4	**WANDER THIS WORLD** — WANDER THIS WORLD	JONNY LANG — A&M/INTERSCOPE
27	29	36	3	**FLY** — LOUDMOUTH	LOUDMOUTH — HOLLYWOOD
28	28	31	7	**VINTAGE EYES** — SECOND COMING	SECOND COMING — CAPITOL
29	30	26	19	**FREE** — TRAIN	TRAIN — AWARE/COLUMBIA
30	21	15	16	**LEECH** — EVE 6	EVE 6 — RCA †
31	26	20	10	**HAUNTING ME** — DARKEST DAYS	STABBING WESTWARD — COLUMBIA
32	35	—	2	**MY OWN WORST ENEMY** — A PLACE IN THE SUN	LIT — RCA †
33	32	40	3	**SHAKIN' AND A BAKIN'** — WHATCHA GONNA DO HONKY?	HONKY TOAST — 550 MUSIC/ERG
34	38	—	2	**ALL THAT YOU ARE (X3)** — THE DEVIL YOU KNOW	ECONOLINE CRUSH — RESTLESS †
35	34	28	20	**KICKIN' MY HEART AROUND** — BY YOUR SIDE	THE BLACK CROWES — AMERICAN/COLUMBIA
36	NEW ▶		1	**JUST GO** — DYSFUNCTION	STAIND — FLIP/ELEKTRA/EEG †
37	NEW ▶		1	**TEMPLE OF YOUR DREAMS** — POWERTRIP	MONSTER MAGNET — A&M/INTERSCOPE
38	NEW ▶		1	**BAWITDABA** — DEVIL WITHOUT A CAUSE	KID ROCK — TOP DOG/LAVA/ATLANTIC †
39	NEW ▶		1	**DESCENT** — OBSOLETE	FEAR FACTORY — ROADRUNNER
40	40	—	2	**EVERY MORNING** — 14:59	SUGAR RAY — LAVA/ATLANTIC †

Billboard® APRIL 3, 1999

Modern Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	17	**EVERY MORNING** (6 weeks at No. 1) — 14:59	SUGAR RAY — LAVA/ATLANTIC †
2	3	3	15	**ONE** — MY OWN PRISON	CREED — WIND-UP
3	2	2	26	**WHAT IT'S LIKE** — WHITEY FORD SINGS THE BLUES	EVERLAST — TOMMY BOY †
4	7	9	8	**MY OWN WORST ENEMY** — A PLACE IN THE SUN	LIT — RCA †
5	6	7	10	**PRAISE YOU** — YOU'VE COME A LONG WAY, BABY	FATBOY SLIM — SKINT/ASTRALWERKS †
6	5	5	11	**HEAVY** — DOSAGE	COLLECTIVE SOUL — ATLANTIC
7	4	4	10	**WHY DON'T YOU GET A JOB?** — AMERICANA	THE OFFSPRING — COLUMBIA †
8	8	6	18	**BLUE MONDAY** — CANDYASS	ORGY — ELEMENTREE/REPRISE †
9	13	17	4	**NEW** — GO SOUNDTRACK	NO DOUBT — WORK/ERG †
10	14	15	9	**HEAD** — THE THRILL KISSER	TIN STAR — V2 †
11	9	10	13	**FREAK OF THE WEEK** — HEY!ALBUM	MARVELOUS 3 — HIFI/ELEKTRA/EEG †
12	17	18	5	**BETTER DAYS (AND THE BOTTOM DROPS OUT)** — MOBILE ESTATES	CITIZEN KING — WARNER BROS. †
13	11	12	23	**CRUSH** — BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND — RCA †
14	12	14	28	**NEVER THERE** — PROLONGING THE MAGIC	CAKE — CAPRICORN/MERCURY †
				◄ AIRPOWER ►	
15	20	20	5	**OIZZY** — DIZZY UP THE GIRL	GOO GOO DOLLS — WARNER BROS. †
16	15	13	31	**FLY AWAY** — 5	LENNY KRAVITZ — VIRGIN †
				◄ AIRPOWER ►	
17	19	19	7	**LEVEL ON THE INSIDE** — 001	DOVETAIL JOINT — AWARE/C2
				◄ AIRPOWER ►	
18	21	21	7	**SHEEP GO TO HEAVEN** — PROLONGING THE MAGIC	CAKE — CAPRICORN/MERCURY †
				◄ AIRPOWER ►	
19	22	—	2	**PROMISES** — BURY THE HATCHET	THE CRANBERRIES — ISLAND/MERCURY †
20	10	8	17	**MALIBU** — CELEBRITY SKIN	HOLE — DGC/INTERSCOPE †
21	25	27	4	**ANTHEM FOR THE YEAR 2000** — NEON BALLROOM	SILVERCHAIR — EPIC †
22	16	11	17	**LEECH** — EVE 6	EVE 6 — RCA †
23	24	26	7	**FREAK ON A LEASH** — FOLLOW THE LEADER	KORN — IMMORTAL/EPIC †
24	18	16	11	**ONE HIT WONDER** — SO MUCH FOR THE AFTERGLOW	EVERCLEAR — CAPITOL †
25	23	23	9	**PRISONER OF SOCIETY** — THE LIVING END	THE LIVING END — REPRISE †
26	27	29	5	**LIVING DEAD GIRL** — HELLBILLY DELUXE	ROB ZOMBIE — GEFFEN/INTERSCOPE †
27	26	22	19	**MY FAVOURITE GAME** — GRAN TURISMO	THE CARDIGANS — STOCKHOLM/MERCURY †
28	35	40	3	**LET'S MAKE A DEAL** — DANGERMAN	DANGERMAN — 550 MUSIC/ERG
29	31	34	3	**SAVE IT FOR LATER** — "200 CIGARETTES" SOUNDTRACK	HARVEY DANGER — ISLAND/MERCURY †
30	28	24	23	**SPECIAL** — VERSION 2.0	GARBAGE — ALMO SOUNDS/INTERSCOPE †
31	NEW ▶		1	**ENDS** — WHITEY FORD SINGS THE BLUES	EVERLAST — TOMMY BOY
32	30	32	4	**IT'S OVER NOW** — "THE FACULTY" SOUNDTRACK	NEVE — COLUMBIA
33	37	35	3	**RICK JAMES** — NO ONE IS REALLY BEAUTIFUL	JUOE — MAVERICK/REPRISE
34	32	30	25	**PRETTY FLY (FOR A WHITE GUY)** — AMERICANA	THE OFFSPRING — COLUMBIA †
35	34	31	11	**FAITH** — THREE DOLLAR BILL Y'ALL	LIMP BIZKIT — FLIP/INTERSCOPE †
36	NEW ▶		1	**SHE'S SO HUGE** — HOLIDAY MAN	THE FLYS — DELICIOUS VINYL/TRAUMA
37	39	39	3	**MY NAME IS** — THE SLIM SHADY LP	EMINEM — WEB/AFTERMATH/INTERSCOPE †
38	38	36	24	**DRAGULA** — HELLBILLY DELUXE	ROB ZOMBIE — GEFFEN/INTERSCOPE †
39	NEW ▶		1	**RUN** — "VARSITY BLUES" SOUNDTRACK	COLLECTIVE SOUL — HOLLYWOOD/ATLANTIC
40	29	28	23	**YOU GET WHAT YOU GIVE** — MAYBE YOU'VE BEEN BRAINWASHED TOO	NEW RADICALS — MCA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of March 14, 1999

① No Scrubs / TLC
② Push Upstairs / Underworld
③ Mystical Machine Gun / Kula Shaker
④ Kokodekisushite / Ringo Shiina
⑤ Heaven / Glen Scott
⑥ Believe / Cher
⑦ Every Morning / Sugar Ray
⑧ Ex-Factor / Lauryn Hill
⑨ You Got Me / The Roots Featuring Erykah Badu
⑩ Big Big World / Emilie
⑪ Praise You / Fatboy Slim
⑫ Tender / Blur
⑬ Easter Theatre / XTC
⑭ I Still Believe / Mariah Carey
⑮ Movin' On Without You / Hikaru Utada
⑯ ..Baby One More Time / Britney Spears
⑰ Pretty Fly (For A White Guy) / The Offspring
⑱ Maria / Blondie
⑲ Georgy Porgy / Eric Benet Featuring Faith Evans
⑳ Let Yourself Go, Let Myself Go / Dragon Ash
㉑ Author Unknown / Jason Falkner
㉒ Marie / Solveig
㉓ Anyone At All / Carole King
㉔ Time After Time / Cassandra Wilson
㉕ Lonely / Merril Bainbridge
㉖ You Get What You Give / New Radicals
㉗ Only For You / Sakura
㉘ Namibia / Sugar Soul
㉙ Crash! / Propellerheads
㉚ Who's Been Sleeping / Swing Out Sister
㉛ Little Bit Of Lovin' / Kelle Le Roc
㉜ Pick A Part That's New / Stereophonics
㉝ Another Way / Tevin Campbell
㉞ I Don't Want To Miss A Thing / Aerosmith
㉟ Little Piece Of Heaven / The Neville Brothers
㊱ Ain't No Mountain High Enough / Jocelyn Brown
㊲ Wish I Could Fly / Roxette
㊳ Cigarettes Will Kill You / Ben Lee
㊴ Enjoy Yourself / A+
㊵ Hikarinosasuhoue / Mr. Children
㊶ 70% - Yuugurenoute / Chara
㊷ Nageitameikinoyouni / The /Brilliant Green
㊸ I'm Yours / Quincy Jones Featuring Siedah Garrett & El DeBarge
㊹ Angel Of Mine / Monica
㊺ Unforgivable Sinner / Lene Marlin
㊻ Omelet Man / Carlinhos Brown
㊼ A Puzzle / Mio
㊽ There Goes The Neighborhood / Sheryl Crow
㊾ Teka On Me / Reel Big Fish
㊿ Beyond The Century / Adiemus

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81.3FM J-WAVE

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BAZ LUHRMANN

(Continued from page 82)

track from the few times they had spun it and realized that with an edit, they had a hit on their hands.

"The song got played in July and August last year in our 'Modern Mix' show, which runs weeknights and Saturdays," says KNRK PD **Mark Hamilton**. "We started getting calls about it, and I was like, 'OK, what is this 'sunscreen' song they keep calling about?'"

As the summer progressed, "we got more and more calls and E-mails, so we decided to isolate it and take it out of the mix. We did some edits and dropped it in at night. The calls kept coming," he says.

By the beginning of November, Hamilton was convinced that KNRK was on the verge of a phenomenon. At 11 a.m. one day, he took the track to the station's midday man—and waited for the reaction.

"The phones were jammed for two hours, with 'What is that, what is that?' And I said, 'OK, then, this is going into rotation,' " he recalls.

Hamilton then made DAT copies of KNRK's edit and sent it to other programmers with whom he networked. Everywhere it was played, the song blew up.

Like the others, Hamilton says, "This is the biggest phone reaction record I've ever seen, *ever*. It's so huge."

Since, "Sunscreen" has crossed from rock to top 40, where reaction has been as rampant: In the March 28 issue of Top 40 Airplay Monitor, it had the most new stations at mainstream top 40, adult top 40, and modern adult. At top 40 WXKS (Kiss 108) Boston, to name one, the song became the No. 1 request its first week out.

"There are a lot of songs that get a lot of requests, but not like this," says Kiss 108 music director **David Corey**. "We get phones every time we play it, with people wanting to know what is that, who is it, where can I get it, what's the story behind it? That tells us that this is a very big reaction record."

According to SoundScan, sales of Luhrmann's album "Something For Everybody" have increased more than 150% over the course of a week; the album debuted at No. 125 on The Billboard 200 in the March 27 issue. Sales in key markets have been mind-blowing, with scans in San Diego up 5,240%, New York up 483%, Los Angeles up 109%, Sacramento, Calif., up 504%, and Portland up 163%, according to Capitol.

Luhrmann, meanwhile, is pretty much shielded from "Everybody's Free's" massive success in the States, as he is working on the screenplay for his next film, to be shot in November in Sydney and Paris. "For this reason, I am really not connected with what's going on," he says.

"It's great that Mary's observations have been so universally embraced by radio. I know from our experience in Australia that it will reach a point of saturation, and I'm sure it's not too long before the sendups start happening. I just hope they're witty."

For her part, "lyricist" Schmich is at once amazed and weary of the attention that her practical advice has brought to the world—but she's also having a good time with it.

"I'm mystified, amazed, and tired of hearing myself answer reporters' questions. But mostly I'm grateful for the odd chance to have my words connect with more people than I could have dreamed," she says. "I really do appreciate the response, and all the more so because the circumstances are so bizarre."

NEWSLINE

(Continued from page 81)

year of the return of "American Top 40" on AMFM Radio Networks. Within that period, his audience has rocketed to more than 350 stations, 93 of those in the top 100 markets, including No. 1 New York, where Kasem has just been signed to WHTZ (Z100).

JOHN BOY AND BILLY CROSS TO COUNTRY. The syndicated John Boy and Billy Big morning show signed on March 25 at its first country affiliate, WHSL Greensboro, N.C. Danny Hall returns from mornings to afternoons, and p.m. driver Travis Moore stays on for creative services.

STAN MAIN HITS THE BOOKS. Veteran programmer Stan Main, most recently director of operations for CBS' Austin, Texas, cluster, including AC KKMJ, modern adult KAMX, and rhythmic top 40 KQBT, exits radio after 25 years to return to school and pursue a second career, which he says will be either law or politics. Main says he's also looking to develop a stand-up comedy routine.

WEBWAVES

BY FLIP MICHAELS

Did you hear about the latest twister to touch down in Oklahoma City? It's been targeting country music fans all over the region, who can access the online storm by logging on to the World Wide Web site of country station KTST at www.thetwister.com.

The station keeps country fans coming back with online photos from the recent Country Fest 98 featuring Clint Black and friends. In the near future, one will be able to visit "The Twister Country Store" on the Web site and purchase everything from hats and T-shirts to cup holders and license plates. "People seem to love the photos of our staff and big celebrities that come by our studios or participate in our events," says KTST assistant promotions director/Webmaster Destry Sanders. "We promote the site on-air five times daily in promos and liners.



"We've been cited as one of the top sites to check out," he adds. "I think we have a really cool page."

Sanders says he updates the page once a week or no less than every two weeks. "The next step is to add RealAudio," says Sanders. "If we can get in the budget, it would enable the site to be much more interactive with our listeners."

Lessons learned? Imagine having a wonderfully detailed database of Twister hits with no way to retrieve the information, let alone use it. "The people we contracted to make up a database from the guest registry somehow gave it back to us all messed up, where it would take weeks to decipher and reorganize it. So now I handle it a bit differently—I do it myself."

PROMO DEALS

(Continued from page 81)

on the exclusivity deal between Cumulus and independent record promoter McClusky, which Cumulus attorneys voluntarily presented to the FCC for review. Wording was changed in one paragraph of the deal, but the operation remains the same, giving McClusky access to Cumulus playlists and programmers.

"The FCC is not now and never has conducted an investigation into the agreement between Cumulus Broadcasting and Jeff McClusky," emphasizes Cumulus CEO Richard Weening, who points out that it was Cumulus that submitted the deal for FCC approval on its own. "[After] we made [a minor] language change, Chuck Kelley advised us that the agreement was in compliance."

"The agreement not only ensures compliance with the play-for-pay rules by centralizing the process by which playlist information is exchanged across our 220 radio stations, it also provides Cumulus with an important new revenue stream," adds John Dickey, VP of programming.

In January, Sen. Paul Wellstone, D-Minn., and Rep. John Conyers, D-Mich., requested that the commission open a review of the deal, but the FCC has not done so.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	13	**BELIEVE** 5 weeks at No. 1 WARNER BROS.	CHER
(2)	2	2	11	**EVERY MORNING** LAVA/ATLANTIC	SUGAR RAY
(3)	3	3	19	**...BABY ONE MORE TIME** JIVE	BRITNEY SPEARS
4	4	4	19	**SLIDE** WARNER BROS.	GOO GOO DOLLS
(5)	7	11	6	**NO SCRUBS** LAFACE/ARISTA	TLC
(6)	9	10	6	**KISS ME** SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
7	5	5	19	**ANGEL** WARNER SUNSET/REPRISE	SARAH MCLACHLAN
8	6	8	13	**ANGEL OF MINE** ARISTA	MONICA
9	8	6	19	**SAVE TONIGHT** WORK/ERG	EAGLE-EYE CHERRY
(10)	12	12	16	**BACK 2 GOOD** LAVA/ATLANTIC	MATCHBOX 20
11	11	7	19	**MIAMI** COLUMBIA	WILL SMITH
12	10	9	19	**HAVE YOU EVER?** ATLANTIC	BRANDY
(13)	14	17	8	**FLY AWAY** VIRGIN	LENNY KRAVITZ
14	13	13	14	**ALL I HAVE TO GIVE** JIVE	BACKSTREET BOYS
15	16	14	19	**JUMPER** ELEKTRA/EEG	THIRD EYE BLIND
16	15	16	19	**LULLABY** SMG/COLUMBIA	SHAWN MULLINS
(17)	20	29	4	**HEARTBREAK HOTEL** ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
18	18	23	4	**THE ANIMAL SONG** HOLLYWOOD/COLUMBIA	SAVAGE GARDEN
(19)	31	—	2	**EVERYBOYD'S FREE (TO WEAR SUNSCREEN)** CAPITOL	BAZ LUHRMANN
(20)	33	—	2	**THE HARDEST THING** MERCURY/UNIVERSAL	98 DEGREES
21	19	27	6	**WE LIKE TO PARTY!** GROOVILICIOUS/STRICTLY RHYTHM	VENGABOYS
(22)	29	36	3	**WHAT IT'S LIKE** TOMMY BOY	EVERLAST
23	21	20	7	**I STILL BELIEVE** COLUMBIA	MARIAH CAREY
(24)	30	30	16	**CAN I GET A...** DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
25	17	15	19	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** RCA	'N SYNC
26	22	19	19	**IRIS** WARNER SUNSET/REPRISE	GOO GOO DOLLS
27	28	25	19	**DOO WOP (THAT THING)** RUFFHOUSE/COLUMBIA	LAURYN HILL
(28)	32	33	4	**STAY THE SAME** C2	JOEY MCINTYRE
29	26	26	19	**INSIDE OUT** RCA	EVE 6
30	24	22	19	**I'LL BE** LAVA/ATLANTIC	EDWIN MCCAIN
31	23	21	11	**NOBODY'S SUPPOSED TO BE HERE** ARISTA	DEBORAH COX
32	25	24	19	**LATELY** PENDULUM/RED ANT	DIVINE
33	37	35	18	**LUV ME, LUV ME** FLYTE TYME/MCA	SHAGGY FEATURING JANET
34	36	32	19	**TOO CLOSE** ARISTA	NEXT
35	27	18	19	**HANDS** ATLANTIC	JEWEL
36	35	31	19	**MY FAVORITE MISTAKE** A&M/INTERSCOPE	SHERYL CROW
37	34	28	18	**YOU GET WHAT YOU GIVE** MCA	NEW RADICALS
38	38	34	19	**REAL WORLD** LAVA/ATLANTIC	MATCHBOX 20
(39)	NEW▶		1	**MY NAME IS** WEB AFFILIATE/MATH/INTERSCOPE	EMINEM
(40)	NEW▶		1	**ANYTHING BUT DOWN** A&M/INTERSCOPE	SHERYL CROW

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications

ADVICE AND WISDOM FROM MARY SCHMICH

(Continued from page 82)

that friends come and go, but with a precious few you should hold on.

Work hard to bridge the gaps in geography and lifestyle, because the older you get, the more you need the people who knew you when you were young.

Live in New York City once, but leave before it makes you hard. Live in Northern California once, but leave before it makes you soft.

Respect your elders. Don't expect anyone else to support you. Maybe you have a trust fund. Maybe you'll have a wealthy spouse. But you never know when either one might run out.

Don't mess too much with your hair or by the time you're 40 it will look 85. Be careful whose advice you buy, but be patient with those who supply it. Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off, painting over the ugly parts, and recycling it for more than it's worth.

But trust me on the sunscreen.

MTV Brings Back Its VJ Contest; New Affiliates For 'Sessions'

MTV VJ CONTEST 1999: Here we go again. Last year, MTV held its first televised VJ contest in which MTV viewers did the voting. The contest got so much publicity that we're not surprised MTV is doing it again.

The winner of last year's contest, an aspiring musician named **Jesse Camp**, has since appeared on the cover of Spin and signed a record deal with Hollywood Records (The Eye, Billboard, Nov. 14, 1998).

But Camp's win didn't come without some controversy. His spaced-out, often incoherent persona drew mixed reactions from viewers. There were even published rumors that the contest, which allowed online voting, was rigged by computer hackers. MTV denies the contest was rigged.

Judging from viewer comments on the Internet, many people who had a strong dislike for Camp felt that the contest's first runner-up, **Dave Holmes** (a more "traditional" VJ type), should have won the contest. Just weeks after Camp won the contest, Holmes also became an MTV VJ.

THE EYE



by Carla Hay

Unlike last year's contest, which held open auditions only in New York, this year's auditions will be held in Los Angeles (April 6 at the Palace), Chicago (April 8 at MTV's Chicago office), and New York (April 12-13 at MTV headquarters). Contestants must be U.S. citizens 18 to 28 years old. The contest concludes April 17 with the finalists competing in a live, four-hour MTV special that airs at 2 p.m. EST.

It goes without saying that you don't have to be a musical genius to be an MTV VJ, and style definitely can take precedence over substance. So we predict that another "extreme" persona will win the contest this time around. After all, boring personalities don't bring in the ratings.

THIS & THAT: "Sessions At West 54th," the critically acclaimed music series, has added 30 new affiliates, including KOCE-TV Los Angeles, WGBH-TV Boston, WTVS-TV Detroit, and WVIZ-TV Miami.

Radiohead's behind-the-scenes film, "Meeting People Is Easy" (set for May 4 release on home video and DVD), is being shown in sneak-preview screenings in selected cities. Upcoming screening dates include Tuesday (30) in New York at Life; April 9 in San Francisco at the Roxie; and April 15 in Chicago at the Music Box Theatre.

VH1 has promoted **Bill Flanagan** to senior VP/editorial director and **Eddie Dalva** to senior VP of programming, acquisitions, and co-productions. They were previously VP of their respective departments.

Production company David Naylor & Associates has signed director **Steve Willis**. He was previously represented by Automatic Productions.

The Launch Red-Eye Network—which consists of modern rock program "Music Link," pop show "Launch Top 21," R&B/hip-hop show "Urban Nights," pop show "Planet Pop!," country program "California Country," alternative/dance show "BPM," and modern rock program "Are-Oh-Vee"—will be airing on PBS affiliate KOCE-TV Los Angeles from midnight-1 a.m. every night, beginning April 5. Multimedia company Launch has added its name to the Red-Eye Network because it now owns MusicVideos.com, the online counterpart to "Are-Oh-Vee" (The Eye, Billboard, Feb. 20).

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on "Hip-hop Half-Hour," which has been on the air since 1988.

TV affiliate: Cox Cable in New Orleans.

Program length: 60 minutes.

Time slot: 9 p.m.-midnight, Wednesdays; 10 p.m.-midnight Thursdays and Saturdays.

Key staff members: **Bobby Yan**, executive producer; **Jamal K. Payne**, host/producer; **Tamara Gaskins**, music director.

Following are the top five videos for the week of March 15:

1. **Black Eyed Peas**, "Karma" (Interscope).
2. **Busta Rhymes**, "Tear Da Roof Off/Party Is Goin' On Over Here" (Flipmode/Elektra).
3. **Chico DeBarge Featuring Erick Sermon & Redman**, "Soopaman Lover" (Kedar/Motown/Universal).
4. **DMX**, "Slippin' " (Ruff Ryders/Def Jam).
5. **Fat Joe Featuring Big Pun, Cuban Link & Triple Seis**, "Bet Ya Man Can't (Triz)" (Mystic/Big Beat/Atlantic).

FOR WEEK ENDING MARCH 21, 1999

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Blackstreet W/Janet,** Girlfriend/Boyfriend
2 **The Roots Feat. Erykah Badu,** You Got Me
3 **Eminem,** My Name Is
4 **Lauryn Hill,** Ex-Factor
5 **Mariah Carey,** I Still Believe
6 **112 Feat. Lil'z,** Anywhere
7 **Ginuwine,** What's So Different
8 **Kelly Price,** Secret Love
9 **Monica,** Angel Of Mine
10 **Whitney Houston,** Heartbreak Hotel
11 **Total,** Sitting Home
12 **Slikk The Shocker,** It Ain't My Fault
13 **Jesse Powell,** You
14 **Faith Evans,** All Night Long
15 **Method Man,** Break Ups 2 Make Ups
16 **Usher,** Bedtime
17 **Dave Hollister,** My Favorite Girl
18 **Foxy Brown,** Hot Spot
19 **R. Kelly,** When A Woman's Fed Up
20 **Divine,** One More Try
21 **Timbaland,** Lobster & Scrimp
22 **Harlem World,** I Really Like It
23 **Tyrese,** Sweet Lady
24 **Cherokee,** Ooh Wee Wee
25 **Outkast,** Da Art Of Storytellin'
26 **Jt Money,** Who Dat
27 **Ghetto Mafia,** On Da Grind
28 **Silk,** It You
29 **Fat Joe,** Bet Ya Man Can't
30 **Kenny Lattimore,** If I Lose My Woman

NEW ONS

Jay-Z, Jigga What...
Les Nubians, Makeda
Before Dark F/Sole, Baby
Shae Jones, Bad Boy
Donnell Jones, Shorty (Got Her Eyes On Me)
Slikk The Shocker, Somebody Like Me
C-Murder, Like A Jungle
Mr. Serv-On, From N.Y. To N.O.
Marc Dorsey, If You Really Wanna Know
702, Where My Girls At
Juvenile, Follow Me Now
Chante Moore, Chante's Got A Man
Bootleg F/McBreed, No Future
Krayzie Bone, Thug Mentality
Brandy, Almost Doesn't Count

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Shania Twain,** That Don't Impress Me Much
2 **Shania Twain,** Man! I Feel Like A Woman!
3 **Terri Clark,** Everytime I Cry
4 **Patty Loveless,** Can't Get Enough
5 **The Kinleys,** Somebody's Out There Watching
6 **Garth Brooks,** Tearin' It Up
7 **Wade Hayes,** Tore Up From The Floor Up
8 **Collin Raye,** Anyone Else
9 **Sara Evans,** No Place That Far
10 **Chad Brock,** Ordinary Life
11 **Kenny Chesney,** How Forever Feels
12 **Martina McBride,** Whatever You Say
13 **Ty Herndon,** Hands Of A Working Man
14 **Dixie Chicks,** You Were Mine
15 **Sons Of The Desert,** What About You
16 **The Wilkinsons,** Fly (The Angel Song)
17 **Montgomery Gentry,** Hillbilly Shoes *
18 **Claude Chuck,** What's The Matter With You Baby? *
19 **Allison Moorer,** A Soft Place To Fall *
20 **Chely Wright,** Single White Female *
21 **South Sixty Five,** No Easy Goodbye *
22 **Sammy Kershaw & Lorrie Morgan,** Maybe Not Tonight *
23 **Shane Minor,** Slave To The Habit *
24 **Deane Carter,** You Still Shake Me *
25 **Andy Griggs,** You Won't Ever Be Lonely *
26 **Jo Dee Messina,** Stand Beside Me
27 **Warren Brothers,** Better Man *
28 **Lari White,** Take Me
29 **Neal McCoy,** I Was *
30 **Faith Hill,** Let Me Let Go
31 **Lila McCann,** With You
32 **Jim Witter,** All My Life
33 **Brad Paisley,** Who Needs Pictures
34 **Garth Brooks,** It's Your Song
35 **The Tractors,** Shortenin' Bread
36 **Shane Mcanally,** Say Anything
37 **Julie Reeves,** It's About Time
38 **Shedaisy,** Little Good-Byes
39 **Bellamy Brothers,** Some Broken Hearts
40 **Jessica Andrews,** I Will Be There For You
41 **Linda Davis,** From The Inside Out *
42 **Great Divide,** Story Instead *
43 **Clint T Judd,** Did I Shave My Back For This?
44 **James Prosser,** Life Goes On
45 **Travis Tritt,** No More Looking Over My Shoulder
46 **Dolly Parton,** The Salt In My Tears
47 **Deryl Dodd,** A Bitter End
48 **Diamond Rio,** Unbelievable
49 **T. Graham Brown,** Happy Ever After
50 **Dixie Chicks,** Wide Open Spaces

* Indicates Hot Shots

NEW ONS

Clay Walker, She's Always Right
Heather Myles, Love Me A Little Bit Longer
Joe Diffie, A Night To Remember
The Wilkinsons, Boy Oh Boy

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Eminem,** My Name Is
2 **Monica,** Angel Of Mine
3 **2Pac,** Changes
4 **Britney Spears,** ...Baby One More Time
5 **Korn,** Freak On A Leash
6 **Sugar Ray,** Every Morning
7 **Whitney Houston,** Heartbreak Hotel
8 **Blackstreet W/Janet,** Girlfriend/Boyfriend
9 **Tyrese,** Sweet Lady
10 **The Offspring,** Why Don't You Get A Job? **
11 **Lauryn Hill,** Ex-Factor
12 **DMX,** Slippin'
13 **No Doubt,** New
14 **Orgy,** Blue Monday
15 **Jewel,** Down So Long
16 **Juvenile,** Ha
17 **Faith Evans,** All Night Long
18 **Everlast,** What It's Like
19 **Goo Goo Dolls,** Dizzy
20 **Madonna,** Nothing Really Matters
21 **R. Kelly,** When A Woman's Fed Up
22 **Cher,** Believe
23 **Harlem World,** I Really Like It
24 **Alanis Morissette,** Unsent
25 **Method Man,** Break Ups 2 Make Ups
26 **Fatboy Slim,** Praise You
27 **Timbaland,** Lobster & Scrimp
28 **Garbage,** Special
29 **Ginuwine,** What's So Different
30 **Roots Feat. Erykah Badu,** You Got Me
31 **98 Degrees,** The Hardest Thing
32 **Lenny Kravitz,** Fly Away
33 **'N Sync,** (God Must Have Spent) A Little More ...
34 **The Roots,** What They Do
35 **Busta Rhymes,** Put Your Hands Where...
36 **The Notorious B.I.G.,** No Money No Problems
37 **Busta Rhymes F/Janet,** What's B Gonna Be
38 **The Notorious B.I.G.,** Big Poppa
39 **Deborah Cox,** Nobody's Supposed To Be Here
40 **Marcy Playground,** Comin' Up From Behind
41 **Mase,** Feel So Good
42 **Harvey Danger,** Save It For Later
43 **The Notorious B.I.G.,** Hypnotize
44 **Missy "Misdemeanor" Elliott,** The Rain
45 **Will Smith,** Wild Wild...
46 **Slikk The Shocker,** It Ain't My Fault
47 **Brandy,** Have You Ever?
48 **Rob Zombie,** Living Dead Girl
49 **Jay-Z Feat. Amil & Ja,** Can I Get A...
50 **Lauryn Hill,** Doo Wop (That Thing)

** Indicates MTV Exclusive

NEW ONS

Dovetail Joint, Level On The Inside
Staind, Just Go
Puya, Oasis

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Cher,** Believe
2 **Goo Goo Dolls,** Slide
3 **Sarah McLachlan,** Angel
4 **Sugar Ray,** Every Morning
5 **Lenny Kravitz,** Fly Away
6 **Madonna,** Nothing Really Matters
7 **Shawn Mullins,** Lullaby
8 **Jewel,** Down So Long
9 **Alanis Morissette,** Unsent
10 **Whitney Houston,** Heartbreak Hotel
11 **Shawn Mullins,** Shimmer
12 **Mariah Carey,** I Still Believe
13 **Sixpence None The Richer,** Kiss Me
14 **Sheryl Crow,** Anything But Down
15 **Rolling Stones,** Memory Motel
16 **John Mellencamp,** I'm Not Running Anymore
17 **Matchbox 20,** Back 2 Good
18 **Elton John & Leann Rimes,** Written In The Stars
19 **Blondie,** Maria
20 **Eagle-Eye Cherry,** Save Tonight
21 **Garbage,** Special
22 **Goo Goo Dolls,** Dizzy
23 **Jewel,** Hands
24 **Lauryn Hill,** Ex-Factor
25 **Everlast,** What It's Like
26 **Hole,** Malibu
27 **Collective Soul,** Run
28 **Savage Garden,** The Animal Song
29 **Harvey Danger,** Save It For Later
30 **Third Eye Blind,** Jumper
31 **Dave Matthews Band,** Crush
32 **Barenaked Ladies,** One Week
33 **Green Day,** Time Of Your Life
34 **Sugar Ray,** Fly
35 **Madonna,** Ray Of Light
36 **Natalie Imbruglia,** Torn
37 **Jewel,** You Were Meant For Me
38 **Paul McCartney & Wings,** Band On The Run
39 **R.E.M.,** The One I Love
40 **George Michael,** Faith
41 **Madonna,** Open Your Heart
42 **Whitney Houston,** So Emotional
43 **Billy Idol,** Cradle Of Love
44 **R.E.M.,** Everybody Hurts
45 **Mariah Carey,** Dreamlover
46 **Goo Goo Dolls,** Name
47 **Jewel,** Foolish Games
48 **Matchbox 20,** Push
49 **Sheryl Crow & Stevie Nicks,** Sweet ...
50 **Sarah McLachlan,** Building A Mystery

NEW ONS

Baz Luhrmann, Everybody's Free (To Wear Sunscreen)
Ricky Martin, Livin' La Vida Loca
Eagle-Eye Cherry, Falling In Love Again
Eric Benet, Georgy Porgy

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 3, 1999.

BOX music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Busta Rhymes Feat. Janet, What's It Gonna Be

BOX TOPS

Jordan Knight, Give It To You
112 Feat. Lil'z, Anywhere
Krayzie Bone, Thug Mentality
The Roots Feat. Erykah Badu, You Got Me
Whitney Houston, Heartbreak Hotel
Jesse Powell, You
Korn, Freak On A Leash
Faith Evans, All Night Long
Blackstreet Feat. Janet, Girlfriend/Boyfriend
Eminem, My Name Is
Vengaboys, We Like To Party
Five, Slam Dunk
Trick Daddy, Nann
2Pac, Changes
K-Ci & JoJo, Life
Raphael Saadiq & Q-Tip, Get Involved
Total, Sittin' Home
Britney Spears, ...Baby One More Time
Lauryn Hill, Ex-Factor
R. Kelly, When A Woman's Fed Up
Monica, Angel Of Mine
Tyrese, Sweet Lady
Mya, My First Night With You
Master P, Kenny's Dead
Harlem World, I Really Like It

NEW

2 Rude, Innovations
Before Dark F/Sole, Baby
Deborah Cox, It's Over Now
OJ Rap, Bad Girl
Dovetail Joint, Level On The Inside
Eric Benet, Georgy Porgy
Lit, My Own Worst Enemy
Mariah Carey, I Still Believe (Damuzza Remix)
Puya, Oasis
Ricky Martin, Livin' La Vida Loca
Robbie Williams, Millennium
Staind, Just Go

M2 MUSICVISION ONSUBE

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Blur, Tender
Buccaneer Feat. Rancid, Bruk Out
Eagle-Eye Cherry, Falling In Love Again
Kottonmouth Kings, Dog's Life
Before Dark F/Sole, Baby
Underworld, Push Upstairs

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Busta Rhymes Feat. Janet, What's It Gonna Be (new)
Citizen King, Better Days (And The Bottom Drops Out) (new)
Finger Eleven, Above (new)
Kim Stockwood, 12 Years old (new)
Placebo, Every You, Every Me (new)
The Miller Stain Limit, My Only Hope (new)
V.I.P., Michael (new)
Alanis Morissette, Unsent
Lauryn Hill, Ex-Factor
Everlast, What It's Like
Sky, Love Song
Monica, Angel Of Mine
The Roots Feat. Erykah Badu, You Got Me
The Tragically Hip, Bobcaygeon
Sugar Ray, Every Morning
The Offspring, Pretty Fly (For A White Guy)
Fatboy Slim, Praise You
Crash Test Dummies, Keep A Lid On Things
Joee, Do You Right
Eve 6, Leech

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Britney Spears, ...Baby One More Time
Whitney Houston, It's Not Right But It's Okay
George Michael & Mary J. Blige, As
The Offspring, Pretty Fly (For A White Guy)
Madonna, Nothing Really Matters
The Cardigans, Erase/Rewind
Manic Street Preachers, You Stole The Sun Away From My Heart
Robbie Williams, Strong
2Pac, Changes
Jennifer Brown, Alive
New Radicals, Get What You Give
A+, Enjoy Yourself
Lenny Kravitz, Fly Away
Jessica, How Will I Know
Savage Garden, Tears Of Pearls
The Corrs, Runaway
ATB, 9 PM (Till I Come)
Dru Hill, These Are The Times
Cher, Strong Enough
Busta Rhymes Feat. Janet, What's It Gonna Be

COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

NEW

Blackstreet Feat. Janet, Girlfriend/Boyfriend
Clowns For Progress, Inundated Man
Divine, One More Try
Eli, Life On The Edge
Fountains Of Wayne, Denise
Harvey Danger, Save It For Later
Korn, Freak On A Leash
Les Nubians, Les Portes Da Souvenir
No Doubt, New
Placebo, Every You, Every Me
Semisonic, Secret Smile
Silverchair, Anthem For The Year 2000
Smalltown Poets, There Is Only You
Sparklehorse, Sick Of Goodbyes
Super Furry Animals, International Language Of Screaming

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Fountains Of Wayne, Denise
Placebo, Every You, Every Me
Buck Cherry, Lit Up
Lit, My Own Worst Enemy
Marvelous 3, Freak Of The Week
Jewel, Down So Long
Big Rude Jake, Queer For Cat
Blur, Tender
Radiohead, Palo Alto
Silverchair, Anthem For The Year 2000
The Creatures, 2nd Floor
Econoline Crush, All That You Are
Spy, Baby
Imperial Teen, Yoo-Hoo

RAGE TV FOR U-NOT THEM -98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Silverchair, Anthem For The Year 2000
Marvelous 3, Freak Of The Week
Harvey Danger, Save It For Later
Ladies Night, Keep Your Boots On
Imperial Teen, Yoo-Hoo
Spy, Baby
Lo Fidelity All Stars, Battleflag
Lit, My Own Worst Enemy
No Doubt, New
Korn, Freak On A Leash
Black Eyed Peas, Karma

HMV'S BOARD SHIFTS DON'T SIGNIFY STOCK FLOAT, SAYS GILES

(Continued from page 1)

health reasons after 12 years at the helm of HMV.

McAllister has been absent because of illness since July 1998, and during the past nine months Giles had taken on his responsibilities on a temporary basis.

The other changes at HMV Media Group see Brian McLaughlin, managing director of HMV Europe, join the board, as will—from May 1—David Kneale, the incoming managing director of its Waterstone's bookshop operation, who replaces Giles. Kneale joins from the drugstore chain the Boots Co. plc, where he is currently managing director for international retail development. The board's lineup is completed by finance director Neil Bright.

The departure of McAllister and the boardroom changes provoked suggestions in the U.K. press that the group was about to move for a stock market listing. However, Giles dismisses those reports.

"I can understand the reasons for speculating about the flotation," he says, "but it's the sad fact that Stuart is unable to return to the business which has precipitated these changes—not an imminent flotation."

When the group formed, it suggested that flotation might be looked at after 18 months, depending on performance. In January, Giles said that he saw no need to modify that view, as the group was "well within" its borrowing facilities (Billboard, Jan. 23). "That situation," he now says, "remains exactly the same."

HMV Media Group was formed in March 1998 following the acquisition of music merchant HMV and bookseller Dillons from EMI and Waterstone's from WHSmith. Across nine countries, it operates 207 bookstores, mainly under the Waterstone's and Dillons names, plus its 272 HMV stores.

In a statement, HMV Media Group chairman Tim Waterstone pays tribute to McAllister and his contribution to the company, saying, "I would like to thank Stuart for his instrumental role in establishing the HMV brand throughout the world over the past 12 years and in helping to create HMV Media Group. On behalf of the whole board, I wish him the very best for his continuing recovery."

Giles says his own role over the past nine months has been "a holding operation." He adds, "Over a longer period of time, that starts to become untenable. Now, with the decision that Stuart is not going to come back to the business, I've been able to bring in a very high-caliber appointment to run Waterstone's. David Kneale brings with him a great deal in terms of sophisticated marketing expertise and practical experience of international retailing."

The elevation of McLaughlin will further strengthen the board, Giles adds, particularly in view of the loss of McAllister's "immense experience and knowledge of music retailing."

He continues, "With Stuart leaving, I'm delighted we've been able to appoint Brian. He is deservedly one of the most respected figures in the music industry and will bring a tremendous depth of practical knowledge and expertise of the music business to the board. He also has the most extraordinary passion for HMV. It's a deserved recognition of the achievements of HMV Europe in recent years."

McLaughlin, who joined HMV in 1968, says he is "thrilled" at his appointment to the board.

"I now have the chance to play a more strategic role in the development of HMV Media [Group]," he explains. "The aim is to turn the retail concepts that we've got into world-class retailers—whether that be Waterstone's, Dillons, or HMV. My main responsibility is going to be to continue to run HMV Europe, but I will also have a say in events at both Waterstone's and HMV across the world."

McLaughlin, HMV Asia-Pacific managing director Chris Walker, HMV North America managing director Peter Luckhurst, and group business technology director Duncan Bell all now report directly to Giles. They had previously reported to McAllister.

Looking to the future, Giles concludes, "HMV goes from strength to strength in the U.K. and Ireland and indeed in Canada, but over and beyond that, there are some fantastic emerging opportunities in Japan, Germany, and Australia, and that is where our focus and investment lie."

HMV To Offer Free Net Access Via Partnership With Yahoo!

BY TOM FERGUSON

LONDON—As observers digest the implications of changes in its boardroom, HMV has re-emphasized its commitment to online retailing by offering customers free Internet access through a new partnership with Web directory Yahoo! U.K. & Ireland (Billboard*Bulletin*, March 25).

Beginning Monday (29), free Internet-access CDs will be available in the majority of HMV's 107 British stores. Stuart Rowe, GM of HMV Direct & E-commerce, says the Yahoo! deal makes HMV "the first music-aligned Internet service provider in the U.K."

Other high-profile U.K. merchants—notably electrical goods retailer Dixon's and the supermarket chain Tesco—have recently offered similar services to their customers, but Rowe says the HMV offering will be much less general than those. "We're really trying to appeal to music lovers to use our portal as the springboard onto the Web," he says.

Once the CD is installed, customers with modem-equipped PCs and the Windows 95, 98, or NT operating systems can access a combined HMV/Yahoo! "welcome" page. This will have a direct link to HMV's own Web site (www.hmv.co.uk), where consumers can order from a catalog of 7,000 titles. HMV is working on a new U.K. Web site for launch later this year, which Rowe says will give access to "the full catalog—hundreds of thousands of titles."

"The way we're coming at this," he adds, "is slightly different from, say, the Dixon's model, which is a general portal. Ours will have a music/video/games bias, with promotional offers, information about what's going on in-store—or in the music market—linked to the various genres on our Web site. Plus there's all the general information you'd expect from Yahoo!"

OTHER MOVES

A similar facility is being offered to customers at HMV's sister company, the bookseller chain Waterstone's; the U.K.-based international telecommunications company BT is the Internet service provider.

HMV's announcement came March 23, 24 hours before another major U.K. merchant, WHSmith, confirmed that it has entered into agreements with the Microsoft Network and BT to develop its online presence, expected to be based on the Internet Bookshop service it acquired in July 1998.

Full details are due this spring, but WHSmith confirms it will provide "a fully fledged portal with free access to the Internet and a wide range of education and entertainment content."

WITH DENIS HANDLIN AT THE HELM, ARIA RESHAPES ITS AGENDA

(Continued from page 6)

physical product, the board feels we've entered a new phase. It's time to be proactive rather than [defensive]. It's a liberated attitude, and everyone's keen to get into issues as the market changes and things like online and digital become more important. Denis is very focused on this mood for change and presenting a positive image."

In a statement, outgoing chairman David Snell (who has retired) says that Handlin—a 30-year veteran of the music business—is regarded as a leader in discovering and marketing new talent. "Denis has been heavily involved in industry issues, particularly those to do with protecting the rights of Australian artists and record manufacturers," says Snell. "He is the right person to work with the board and the industry . . . into the new century."

The new board includes Paul Krige, managing director of Universal Music; Tony Harlow, managing director of EMI Music; Roger Grierson, chairman/CEO of Festival Records; and John Evans, director of Startel Entertainment.

Philip Mortlock, managing director of independent label Origin, was voted in to "[represent] ARIA's host of smaller label members," says Candi. Mortlock replaces Jon Satterley, managing director of Roadrunner Australia (and now also of Mushroom Distribution Services).

This month, largely due to Satterley's efforts, new criteria are being introduced to ARIA's alternative charts. Whether a release qualifies as "alternative" will be decided by an advisory committee of indie retailers and media. Any record certified platinum in Australia (70,000 units) is no longer eligible.

Sales so far this year are flat, according to Candi. Whether that is product-driven or due to parallel imports has yet to be determined.

"But in the short term, [the change in legislation] has created a chaotic marketplace, both for the service and the consumer," Candi says. "It's exactly as we predicted. Some retailers are lowering prices on some records and increasing them on others. We have some retailers who put the cheaper [Asian-sourced] CDs out front and the Australian-made ones at the back."

In February, Sony, BMG, and PolyGram reduced some current charting albums to $19.99 Australian ($12.60) in what a Sony statement to retailers called "a creative marketing response" to the new marketplace. Both the government and consumer groups hailed the price drop as a "victory for consumers" and predicted the other majors would follow within six months.

However, much still depends on the strength of the Australian dollar. If it rises from its current worth—in which $1 Australian is worth about 63 U.S. cents—to around 70 U.S. cents, that could open the market to imports from the U.S. and Europe.

ARIA has abandoned plans to lobby for a repeal of the law. However, it is closely watching a test case launched last September by nine publishers and the Australian rock band Midnight Oil against Sydney importer Much More Music. When a consignment of cassettes from Asia was held back by Australian customs, Much More took court action to have them released.

Representatives of publishers who inspected the cassettes suspected they were counterfeit and launched proceedings to show proof of legitimacy. The case is being brought by BMG Music, EMI Music Publishing, Virgin Music, MCA Music Australia, PolyGram Music Publishing, Rondor Music Australia, Shock Music, Sony/ATV Music Publishing, Warner/Chappell Music Australia, and four members of Midnight Oil.

Stephanie Faulkner, a solicitor acting for the parties, says the action will test the artist provisions of the Copyright Act, one of which demands that an importer show proof it has authorization to ship from the country of manufacture. A judgment is not expected until late this year.

ARIA's pressure has led the government to agree that piracy is a worsening problem and that steps need to be taken at the policing and regulatory levels, says Candi.

ARIA will be represented on a committee on piracy being set up by the government.

Legislation on digital delivery of music is also an ARIA priority. The government has produced a draft bill that the music industry is largely pleased with, although it's concerned that the bill allows carriers too much freedom without liability and broadcasters too much scope to use recordings without permission.

The government has warned that if the bill is not passed in the third week of August, there will be no chance to look at it until next year.

The new board has already made a breakthrough in negotiations with the radio industry. Under recommendations to be made public in early April (and to be ratified by the local regulator, the Australian Broadcasting Authority), the current quota ruling—under which 25% of songs played must be by local artists—would remain. However, an exception would be made for adult contemporary stations, where a 20% quota would apply.

Most important, the radio industry has agreed that a quarter of the main quota should be devoted to new music—defined as having been made during the last year, rather than in the last two years.

MATADOR, CAPITOL ARE PARTING WAYS

(Continued from page 6)

releases went through several indie distributors.) Capitol had options to extend its deal with Matador for two years and to purchase the remaining 51% of the company.

However, sources say, after a financial settlement with Capitol, Gerard Cosloy and Chris Lombardi, who founded the company in 1989, will again control 100% of Matador, as well as the rights and contracts to all the label's acts except Phair.

Spokeswomen for Matador and Capitol declined comment.

Matador has held talks with several distributors, including Ryko Distribution Partners, Alternative Distribution Alliance, and RED, about handling the label, sources add.

The split with Capitol marks the second time that Matador has ended an association with a major: From 1993 to '96, some Matador titles were distributed by Atlantic, which, unlike Capitol, held no equity in the firm.

Last year, Matador generated an estimated $10 million in sales. One source says that 1998 was the most profitable year in the label's history.

TRANS WORLD SETS CAMELOT PLANS

(Continued from page 6)

One of the first tasks Trans World will tackle is the installstion of its point-of-sale (P-O-S) system in the Camelot stores. He predicted that the P-O-S rollout would be completed by July and reminded attendees that Trans World had already successfully navigated the difficult waters of P-O-S installation last year, when it put the P-O-S system in its own stores.

With the new P-O-S system installed chainwide, "it will give us a great second half of the year and a great holiday," Higgins said.

Although Higgins did not mention it at the vendor dinner, Trans World has been telling the music manufacturing community that it plans to keep both the Camelot and Trans World warehouses open. Together, the two facilities can handle about 1,700 stores, which gives Trans World the ability to expand.

Higgins pointed out that in 1998, the company accomplished a number of goals it had set. "We wanted to drive comp-store sales," he said of a primary one. "We did 10% in 1997 and 8% last year." He said he expects to post a positive comparable-store increase in 1999 but did not specify a number.

However, according to one analyst who follows the company, st a recent Trans World conference call with Wall Street analysts and institutional investors, Higgins projected that he expected same-store sales to increase 4% in the first half "and expected that to be up 5% in the second half," the analyst said.

Overall, Higgins said he expects the chain to grow by 20% this fiscal year, with Trans World achieving total sales of $1.5 billion. Last year, Trans World generated a net income of $42.1 million, or $1.25 per share on a diluted basis, on sales of $698 million.

Last fiscal year, for the first time since 1990, Trans World achieved profitability in every quarter, Higgins told vendors. In his talk with analysts, he predicted that Trans World would duplicate that feat this year.

Moreover, while he initially projected more than $80 million in net income this year, he later told vendors that his goal is $100 million. Also, he reminded vendors that as the music retail industry consolidates, be plans to be the consolidator.

In addition to noting the goals the company accomplished, Trans World acknowledged tbe ones it missed. For instance, the chain had intended to open 75 outlets in its last fiscal year but opened only 60. Also, it planned to double its FYE concept, a mall-based multimedia superstore, but added only two outlets to bring its total to seven. This year, Higgins says, his goal is to double the store count of that concept.

In the conversation with the analysts, Higgins is reported to have said that the chain will open 50-60 stores this year, of which half will be relocations of existing stores. In addition to opening stores, Trans World has been aggressive in pruning its store portfolio. For instance, Trans World closed 27 stores in the fourth quarter last year.

THOUGHTS ON NEW TECHNOLOGY

As for the Internet, Higgins noted that the chain had opened for E-commerce this year. Based on results so far, he said, "we are very excited, but we still have a lot to learn." But he predicted, "We will be a significant factor."

Regarding digital distribution, he said he thought that the Madison Project, in which the majors will test delivery of music to the home, would be good for the business. But he added, "If you want to download, we would love to have a machine in the store."

Now, stores might offer 50,000 stock-keeping units out of a total universe of about 250,000 SKUs. "We would like to have the rest available, too," he said. "The Internet will help us all do more business."

On the other hand, Higgins said, the recent free digital distribution of a Tom Petty song, apparently authorized by the artist and/or his management against the wishes of his label, sets a bad precedent. "I didn't get into this business to give product away—it's got value," he said.

Another important goal of the chain is to be the "No. 1 company in breaking new artists," he added. Over the last few years, Trans World had become less aggressive in pursuing opportunities with those kinds of artists, but he noted that Camelot had done a "great job" in that area.

Near the end of his speech, Higgins thanked WEA and Sony Music Distribution for becoming the first majors to implement source-tagging, the practice of applying electronic article surveillance tags at the point of manufacture. But he added that he hoped the rest of the majors would follow suit by the end of the year and urged independent labels to also move toward source-tagging.

He also noted that there seems to be a rash of price increases from the manufacturers and urged labels to price only superstars at the $17.98 level. "New and developing artists should carry a cost of $6 so that we can sell it to our customers at $8," he said.

Higgins also reminded the manufacturers of the importance of the single in educating young consumers to buy music.

Finally, he noted that the last six years have been tough ones for the industry and thanked the vendors for helping Trans World grow.

"We are going into an era where we need our partnership to be stronger than ever," he said.

ROBERT CRAY BRINGS HIS 'SHOES' TO RYKODISC

(Continued from page 11)

He continues, "I would love to see the record cross over to modern AC ultimately, and I think there are songs on this album that could work really well at that format."

Because "Take Your Shoes Off" emphaaizes a fresh direction in Cray's music, retail will be critical for the project, Hansbrough says: "We're putting a lot of focus into the listening stations, because it's such an important record that people hear. You put on the first track of this record, and you know that it's a very different record for Robert Cray. Our main goal is making sure that people are exposed to how the record sounds."

A CNN "World Beat" special in May on the blues will feature Cray; Rykodisc is also targeting late-night talk shows for exposure near the album's release date.

The perennially bard-touring Cray, who is managed and booked by Mike Kappus at the Rosebud Agency, will be on the road extensively—"for the rest of this year and even into the next year," according to Hansbrough.

After a handful of U.S. dates in late April and early May, he will travel to China for a high-profile gig May 16.

"It's the first open-air festival in Beijing," Cray says. "The Dirty Dozen Brass Band is going to be there, and then there are bands from other parts of the world. I think Hans Dulfer will be there from Holland, and Chinese bands and orchestras."

Dates in France, Belgium, the Netherlands, and the U.K. will round out May. Hansbrough says, "Then he actually starts touring the U.S. in earnest in June, starting in the Midwest and tbe Southeast and then working his way to the West Coast."

The West Coast swing begins July 7 in San Diego and works its way up to Seattle. Then, Hansbrough says, "he's back in Europe at the end of July."

MICHAEL W. SMITH TOPS THE LIST OF DOVE WINNERS

(Continued from page 8)

Country album: "A Work In Progress," Jeff & Sheri Easter (Spring Hill).

Praise & worship album: "Focus On The Family Presents Renewing The Heart Live Hymns And Songs Of Worship," Kim Hill, David Zaffiro (Star Song).

Inspirational album: "Corner Of Eden," Kathy Troccoli (Reunion).

Southern gospel album: "Still The Greatest Story Ever Told," Gaither Vocal Band (Spring Hill).

Instrumental album: "Acoustic Sketches," Phil Keaggy (Sparrow).

Children's music album: "Veggie Tunes 2," Veggie Tales (Big Idea Productions).

Modern rock/alternative album: "Fourth From The Last," the W's (5 Minute Walk/Sarabellum).

Hard music album: "Brightblur," Massivivid (Tattoo/Benson).

Rap/hip-hop/dance album: "Heatseeker," the World Wide Message Tribe (Warner Resound).

Rock album: "Anybody Out There?," Burlap To Cashmere (Squint Entertainment).

Pop/contemporary song: "Testify To Love," recorded by Avalon, written by Paul Field, Henk Pool, Ralph Van Manen, Robert Riekerk (Sparrow).

Rock recorded song: "Undo Me," written and recorded by Jennifer Knapp (Gotee).

Inspirational recorded song: "Adonai," recorded by Avalon, written by Stephanie Lewis, Lorraine Ferro, Don Koch (Sparrow).

Traditional gospel recorded song: "Is Your All On The Altar?," recorded by Yolanda Adams, written by Elisha Hoffman, Percy Bady, Yolanda Adams (Verity).

Bluegrass song: "He Still Looks Over Me," recorded by the Lewis Family, written by Mike Richards, Rodney Lay Jr. (Thoroughbred).

Country song: "Count Your Blessings," recorded by the Martins, written by Kim Patton Johnston, Joe Johnston (Spring Hill).

Southern gospel recorded song: "I Believe In A Hill Called Mount Calvary," recorded by the Gaither Vocal Band, written by Bill and Gloria Gaither (Spring Hill).

Modern rock/alternative song: "The Devil Is Bad," recorded by the W's, written by Andrew Schar, Todd Gruener, James Carter, Brian Morris, Val Hellman, Bret Barker (5 Minute Walk/Sarabellum).

Hard music recorded song: "Awesome God," recorded by the Insyderz, written by Rich Mullins with additional lyrics by Joe Yerke (Squint).

Urban song: "Revolution," recorded by Kirk Franklin, written by Kirk Franklin, Rodney Jerkins (Gospo Centric).

Contemporary gospel song: "Let The Praise Begin," recorded by Fred Hammond & Radical For Christ, written by Fred Hammond (Verity).

Rap/hip-hop/dance recorded song: "Plagiarism," recorded by Grits, written by T. Carter, S. Jones, T. Collins, R. Robbins (Gotee).

MUSIC PUBLISHING EXEC MIKE STEWART DIES

(Continued from page 8)

veteran who worked with Stewart at United Artists' (UA) music division, says, "He was an extraordinary teacher and mentor and, more importantly, a great friend. He had a great sense of bumor and understanding of people and wbat made them tick. It's not well-known that he was a great mediator, and many times he played that role behind the scenes between publishers and labels.

"He had great empathy for all sides of a debate and a belief that common ground could be found," Teller adds. "He got along well with artists. We once went to visit Shirley Bassey at the Dorchester in London. He wanted to stop and get her flowers and bought four dozen roses. I thought it was excessive, but he said that nothing was excessive when it came to Shirley. Sure enough, she was thrilled and overwhelmed."

Stewart, who was raised in Baltimore, began his publishing career in the waning days of the Tin Pan Alley era in the '50s.

Although he obtained a degree in aeronautical engineering, his interest in acting brought him to New York, where he eventually became both an artist manager and record producer. He also was a partner in two publishing companies, Korwin Music and Dominion Music, whose hit copyrigbts included "Cbances Are" and "Moments To Remember," performed by Johnny Mathis and the Four Lads, respectively, and "Never On Sunday," which was the title song of a movie smash.

After selling his share of the publishing companies to United Artists, Stewart was called upon to form a music division for UA, which he led as chairman of United Artists Music Group. The group incorporated label and publishing operations. During his years at UA, his company obtained Beatles copyrights resulting from the group's feature films for the company. It was at UA, starting with the film "What's New Pussycat?," that Stewart and David began to work together.

Stewart spent 15 years at the company and greatly expanded its music-publishing copyright base, including the acquisition of the score for "Hair," the seminal rock musical that spawned several chart hits. In 1973, he negotiated UA's acquisition of MGM's massive publishing and music print divisions.

Artists signed to the label under his aegis include War, Electric Light Orchestra, Tina Turner, Kenny Rogers, Crystal Gayle, and Don McLean. Stewart also served as VP of UA's film division.

After leaving UA in 1977, Stewart formed Interworld Music Group Inc. in partnership with Bertelsmann, the German firm that now encompasses one of tbe world's leading music companies. As an independent, Stewart's company developed strong worldwide ties through acquisitions and the nurturing of new songwriters. He sold his interest in the company four years later.

In the early '80s, Stewart's deep-seated knowledge of UA's and MGM's copyright holdings became an important asset when he joined CBS as president of its music publishing operation, which made a successful bid to acquire the copyrights. That acquisition also included MGM's music print company, Big 3 Music, which was later sold to Columbia Pictures Publications.

However, Stewart was said to have failed in a bid to buy CBS' publishing interests when it was put on the sales block in the mid-'80s, losing out to a trio of partners—Stepben Swid, Martin Bandier, and Charles Koppelman, who had formed a music company called SBK.

Stewart's important roles in the music publishing scene helped get him elected to board positions at ASCAP from 1975 to 1989 and at the National Music Publisbers' Assn. from 1976 to 1993.

In 1987, he and his wife, Gabriella, formed a film company, Eastern Epic in India, whicb produced a number of features with major stars of the country for the Indian and Asian markets.

Funeral services for Stewart were scheduled for March 25 at Hillside Memorial Park in the Park Chapel in Los Angeles. In lieu of flowers, donations may be sent to the Cedars-Sinai Comprehensive Cancer Center in Los Angeles.

RIAA RELEASES 1998 CONSUMER PROFILE

(Continued from page 1)

While shopping at brick-and-mortar music retail stores remained by far the preferred choice for music purchases, Internet sales jumped to 1.1% of music sales in 1998 from 0.3% the previous year.

RIAA president/CEO Hilary Rosen says that the lines distinguishing music genres have become so blurred—particularly for rap and R&B—that the trade group will consider amending the genre classification choices offered to respondents in the 1999 U.S. Consumer Profile survey.

In 1998, rock dipped to 25.7% of total sales from 1997's 32.5%. Country was flat, tipping from 14.4% in 1997 to 14.1% last year. If sales of R&B and rap music—tabulated separately in the RIAA study—were to be combined, their total market share, 22.5%, would be a close second to rock and would eclipse the country category.

Contributing to R&B's 12.8% share, a climb from the previous year's 11.2%, were triple-platinum albums from Lauryn Hill, Jon B., and Janet Jackson, according to the RIAA. Purchases in the rap music category showed a slight decline, from 10.1% in 1997 to 9.7% in 1998.

Rosen says some of the gains in R&B and the corresponding percentage drop in rap purchases may actually be the result of semantics. She suggested that some survey respondents chose to term more-melodic, "softer" rap/hip-hop purchases as R&B.

"I think that an artist such as Lauryn Hill may view herself as a hip-hop artist, but it's clear that artists like her are often viewed in a more R&B or pop vein," says Rosen.

Sandy Bean, VP of advertising and promotion at Troy, Mich.-based Harmony House, agrees, saying, "Rap is not going down—it's our third-highest genre, and R&B is fourth."

Adds Rick Bleiweiss, BMG's senior VP of marketing and branch operations, "There is so much music that crosses boundaries. Look at OutKast, look at TLC, Kirk Franklin. What are these? These are trans-genre acts."

Rosen explains that "our consumer profile has always been based on the perception of the genre of recording that [consumers] bought, so that if they perceived Lauryn Hill as R&B or Garth Brooks as pop, that's how it's gotten categorized. I know that is different than the industry views genre, and I'm looking at ways to reconcile [that]."

She mentioned as one possibility "having respondents name the albums they bought so that we can check the genres."

Two other categories that usually generate second- and third-tier numbers—soundtracks and gospel—also showed gains.

RIAA officials credit gospel's rise from 4.5% in 1997 to 6.3% in 1998 to the crossover popularity of releases by the genre's new artists, such as Kirk Franklin with his "The Nu Nation Project."

The slight bop in soundtrack sales, from 1.2% in 1997 to 1.7% in 1998, can be easily attributed to blockbuster albums for movies such as "Titanic" and "City Of Angels."

Pop showed a small uptick to 10% from the previous year's 9.4%.

AGING BUYERS

Women made up 51.3% of total music purchases in 1998, according to the RIAA, which attributes much of the activity to the "Titanic" phenomenon combined with the success of female artists like Celine Dion, Shania Twain, Jewel, and Sarah McLachlan.

"Our statistics show the same thing," says Harmony House's Bean. "Our top artists every week are also women."

The over-45 boomer audience made its strongest showing yet, taking home 18.1% of purchases. That demo has nearly doubled its purchasing activity in the last decade.

The youth demographics were flat at best, with the worst slip among 20- to 24-year-olds, a group that posted a 12.2% share, down from 1997's 13.8%. That age group bought only about half the recordings their older brothers and sisters did a decade ago. Only children 10-14 posted a tiny gain, sprouting from 8.9% in 1997 to 9.1% last year.

Rosen says that the industry is facing an aging record-buying audience and must further stimulate younger listeners to own prerecorded music. "All of the surveys show that across the demographic, music is incredibly important," she says. "What we're finding is that the disconnect occurs between the importance of music in people's lives and their need to own it. We clearly have a task as an industry to re-energize the desire to own music among young people."

BMG's Bleiweiss says the tide may be changing. "For a long time, companies were targeting college-aged and older audiences, and teenaged buyers were being overlooked," he says.

He mentions 'N Sync and the Backstreet Boys as examples of acts that younger audiences might call "their own," which might mean many more younger buyers in the next profile survey.

In a prepared statement released with its consumer profile, RIAA terms the youth market figures "puzzling" and hints that alternative routes to music ownership, such as MP3 files, may be contributing to the lackadaisical purchases.

However, Rosen adds, "I can't prove that, and I think it would be a little [akin to acting like] Chicken Little at this point." She also points to recent Soundata research that shows that only 7% of music buyers have heard of MP3 sites.

Ken Feldman, HMV's head of marketing, says the youth market may make a comeback this year. "I can't believe it won't come back," he says. "You know, with last year's statistics, it could have been more about older buyers coming into the stores for Celine Dion and 'Titanic' rather than people trickling away."

Feldman says that younger listeners are tracking new "teen" artists such as B*witched.

RETAIL REIGNS

Despite the Internet boopla, most consumers are still doing their shopping at retail stores. Record outlets continued to be the leading source for prerecorded music purchsses, but with a 50.8% share in 1998 they failed to top the 51.8% posted in 1997. Indeed, music stores have seen their share drop steadily from 71.7% in 1989, showing only a slight rebound in '97 from the 49.9% posted in 1996.

Meanwhile, sales in the "other store" category (mass merchants, electronics stores, etc.) rose from 1997's 31.9% to 34.4%, bringing the combined retail buying segment to a very healthy 85.2%, compared with 1997's combined retail figure of 83.7%. In 1989, "other" stores accounted for 15.6% of total music purchases.

Mail order showed an uptick from 2.7% in 1997 to 2.9% in 1998, while the traditional tape/record clubs continued to decline from 1997's 11.6% to 9%, the worst showing since 1990.

The CD configuration's dominance of the market continued with an all-time high of 74.8% in 1998 over 70.2% in '97. A decade ago, CDs accounted for 25.1% of purchases. Prerecorded cassettes, accounting for 54.8% of the market in 1989, sit at an unprecedented low of 14.8% of purchases in 1998.

Research for the RIAA Consumer Profile was conducted by Taylor Nelson Sofres Intersearch (Chilton Research Services), which surveyed 3,051 music purchasers in the U.S. via telephone throughout the year.

1998 Consumer Profile

Purchases By Genre

	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998
ROCK	41.7	36.1	34.8	31.8	30.2	35.1	33.5	32.6	32.5	25.7
COUNTRY	7.3	9.6	12.6	17.4	16.7	18.3	16.7	14.7	14.4	14.1
R&B	9.5	11.8	9.9	9.8	10.8	9.8	11.3	12.1	11.2	12.8
RAP	6.4	8.5	10.0	8.6	9.2	7.9	6.7	6.9	10.1	9.7
POP	15.0	13.7	12.1	11.5	11.9	10.3	10.1	9.3	9.4	10.0
GOSPEL	3.1	2.5	3.8	2.8	3.2	3.3	3.1	4.3	4.5	6.3
CLASSICAL	3.6	3.1	3.2	3.7	3.3	3.7	2.9	3.4	2.8	3.3
JAZZ	4.9	4.8	4.0	3.6	3.1	3.0	3.0	3.3	2.8	1.9
OLDIES	0.9	0.8	1.0	0.8	1.0	0.8	1.0	0.6	0.6	0.7
SOUNDTRACKS	0.7	0.8	0.7	0.7	0.7	1.0	0.9	0.8	1.2	1.7
NEW AGE	1.4	1.1	1.3	1.2	1.0	1.0	0.7	0.7	0.6	0.6
CHILDREN'S	0.3	0.5	0.3	0.5	0.4	0.4	0.5	0.7	0.9	0.4
*OTHER	4.0	5.6	4.2	5.4	4.6	5.3	7.0	5.2	5.7	7.9

"The "other" genre category includes ethnic, standards, big band, swing, Latin, electronic, instrumental, comedy, spoken word, exercise, language, folk, and holiday music.

Source: Recording Industry Assn. of America

Purchases By Gender

	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998
FEMALE	46.3	45.6	45.9	47.4	49.3	47.3	47.0	49.1	51.4	51.3
MALE	53.7	54.4	54.1	52.6	50.7	52.7	53.0	50.9	48.6	48.7

Source: Recording Industry Assn. of America

UNIVERSAL DISTRIBUTION ISSUES NEW POLICIES, PRICES

(Continued from page 1)

chases;

• And retainment of the Universal policy of giving credit for overbought cassette singles, without accepting returns.

As for catalog programs, best-selling titles and basic front-line product will be offered at a 4% discount, one week each month. In the case of the latter product line, it carries 150 days in dating if ordered during that week. The rest of the month, the basic front-line catalog carries a 3% discount and standard dating.

As for Universal's midline, accounts can choose four two-week windows each calendar year, during which they will receive an 8% invoice discount and 30 extra days dating on all orders placed during those windows.

Furthermore, Universal will also have an "events" program that will feature both catalog and current titles for "which there is a specific marketing focus, such as a major tour, s national television appearance, etc.," according to a policy letter sent to accounts and obtained by Billboard.

Account reaction to UMVD's new set of business policies, price structure, and catalog programs was muted.

Stan Goman, executive VP of operations at the West Sacramento, Calif.-based Tower Records/Video/Books, says, "There wasn't enough not to like but not enough to like." But he notes that the UMVD changes contain a price increase, which he doesn't like very much.

Jerry Adams, executive VP at the Troy, Mich.-based Harmony House, says the "catalog programs sound good," but adds that he wants to study the changes more closely before passing final judgment. On the other hand, he says, "in an age of shrinking margins, it's a price increase no matter how you look at it."

POLICY SIMPLIFICATION

But Ron Phillips, senior VP of purchasing at the Woodland, Calif.-based Valley Media, says, "The price changes don't bother me that much." Overall, he describes the changes as "a policy simplification that didn't have any dramatic effects on us one way or another."

However, Bill Teitelbaum, chairman of the Carnegie, Pa.-based National Record Mart, says he is disappointed in the UMVD policies. "We don't think it achieves what Universal had the power to achieve, given their combination of the two companies' assets and catalog."

UMVD president Henry Droz says that in trying to assimilate the policies of the two companies, senior management "took into account what was very popular from each" company.

"We believe a major breakthrough is that, month in, month out, our entire catalog is available on discount," he says. "In addition, we gave our customers the ability to pick and choose on when" they want to feature it.

Additionally, he argues that, thanks to the year-round discount, the break-even of 16% (which is higher than that allowed in the past by either PGD or UMVD), and the reduction of the boxlot to 10 units from 30, the changes result in "more of a price reduction than an increase."

He says that the majority of accounts received the policies in an "overwhelmingly" positive manner, although he acknowledges that a few did not.

"We tried to come up with something that would not harm our customers no matter how they are conducting business," Droz says. "What you can't ignore is that there are costs that are based on the method of how our customers are doing business, and those costs should be passed on to where they are being generated. It isn't fair to pass such costs to customers that aren't incurring them."

Droz adds about another issue dear to accounts' hearts, "It is our present intention to implement source-tagging in the next several months."

GLOBAL ROCKABILLY REVIVAL SPREADS BACK TO U.S.

(Continued from page 1)

Nervous Records and No Hit Records in the U.K. Also helping revive rockabilly are the reissue efforts of such labels as Ace and Charly in London; Collector Records in Oud-Beijerland, the Netherlands; Bear Family in Germany; and the Buffalo Bop series from Dee Jay Schallplatten in Hamburg.



KREUZER

The genre, which was considered to be launched the first time Elvis Presley sang a note for Sun Records (see story, this page), has built a devout fan base that supports both vintage and contemporary rockabilly sounds in the U.K., France, Germany, Holland, Finland, Sweden, Japan, Australia, Africa, Kuwait, Spain, the Canary Islands, and elsewhere (see story, page 90).

Outside of the U.S., independent label executives who are committed to rockabilly have been mystified that the genre has not gained a consistent foothold in the U.S. Today, however, they agree that the American scene is once again on the move, and they're eager to expand the European network to connect with the U.S.

"We've noticed a big surge of interest in rockabilly music in the States," says Frances Rockhuizen, co-founder of the Rockhouse label with her husband, Burt. "And that's largely because of the Internet and Hep Cat." Hep Cat is an independent distributor based in Orange, Calif.

ORIGINAL SOUND

Gaby Maag, former editor of the Munich-based fanzine Rockin' '50s, also sees a resurgence but cites a different reason for it.

"The scene in the States is really growing, mainly because the bands are much better," Maag says. "In the early '80s, you had neo-rockabilly, and that was OK, but now there are more bands playing original authentic rockabilly and [hillbilly styles]. High Noon and Big Sandy [leader of the Fly-Rite Boys] are so fantastic that they motivated many to start their own bands. There are so many bands around now, it's unbelievable."

Darrell Anderson, operations manager for the Oakland, Calif.-based HighTone Records, agrees, saying that rockabilly music in the U.S. "is the strongest it's been in quite a few years." In addition to Big Sandy & His Fly-Rite Boys, HighTone and its HMG imprint have a number of rockabilly-oriented acts, including Kim Lenz & Her Jaguars and Deke Dickerson.

While an earlier U.S. revival in the '80s—led by the Stray Cats and Robert Gordon—primarily emulated the styles of Presley, Gene Vincent, and the Johnny Burnette Rock-'N'Roll Trio, the current revival also sees bands exploring traditional roots influences like swing, R&B, rockin' blues, honky-tonk, and especially hillbilly bop. These diverse styles have all contributed, in varying degrees, to the evolution of rockabilly and authentic rock'n'roll.

An informal international music-festival circuit, where labels and distributors meet to exchange merchandise to sell in their respective countries, is helping spread the word on the resurgent scene, as are a number of fanzines.

Like the music, these rockabilly-oriented music festivals have begun to migrate back to the U.S.

About 2,500 fans and some 30 bands are expected to converge April 1-4 in Las Vegas for the second Viva Las Vegas weekender. Artists expected to play include veterans like Mac Curtis and Curtis Gordon. Gordon will be backed by a contemporary group, Hal Peters & His String Dusters, which will also perform separately. Other acts on the bill include Marti Brom & Her Band.

The promoters for the event are Barney Koumis, who owns No Hit Records, and British expatriate Tom Ingram, who co-founded the Hemsby Music Festival, held semiannually in Norfolk, England, and considered the granddaddy of rockabilly festivals.

Despite these positive signs, rockabilly still faces challenges in moving from a niche market to a wider fan base in the U.S.

For instance, "big" sales for many of the smaller labels feeding this new hunger still number in the thousands. And commercial radio support

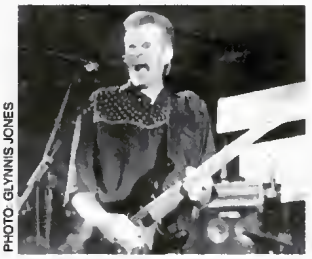


PHOTO: GLYNNIS JONES

DAWSON

remains hard to come by, with exposure primarily via a small but devoted network of shows on college and public radio stations, mainly in the form of specialty programming.

The radio roadblock presents a dilemma for current rockabilly practitioners, who welcome the invaluable exposure the medium offers but chafe at the compromises it sometimes demands.

Craig Maki, who hosts "Rockabilly Roll Call" on public station WDTR Detroit, says, "The current radio format—unlike the '50s—is too controlled. Unless rockabilly bands are willing to modify the sound a little bit for airplay on modern country radio, I see little chance of a breakthrough."

While this might be true, the notion of modifying the rockabilly sound is a sensitive issue.

Rockin' Ronnie Weiser, who began Rollin' Rock Records in 1970, recalls that back then, when the label was hitting its prime, "I had people tell me, 'Keep the rockabilly sound, but update it.' Can you imagine that? How can you update or improve on, say, the American flag, [Levi's] 501 jeans, or a Tex Avery cartoon? That's all timeless. It was perfect when it was created; it simply can't be improved upon."

Trevor Cajiao, editor of the U.K.-based Now Dig This magazine, says, "There has got to be a good sparse sound. If you listen to Carl Perkins' Sun recordings, they have got to be the epitome of what '50s rockabilly is all about: an upright bass, drums, and guitar. That's it."

Big Sandy & His Fly-Rite Boys are a contemporary example of a band that has managed to change without compromising its traditional approach.

"My sound continues to evolve," says bandleader Big Sandy. "I think



BIG SANDY & HIS FLY-RITE BOYS

it's important for us as a band to be less specific and try to include all this great American music from the '30s to the '60s into our sound. I love rockahilly, but I don't want to limit myself."

Another artist who is evolving the style while remaining true to its original framework is Wayne Hancock, who records on Ark 21 and blends early-'50s hardcore hillbilly and honky-tonk sounds. Also notable are the Derailers on Watermelon/Sire, who create Buck Owens-style honky-tonk, and the Vancouver-based Ray Condo & the Ricochets, who record their mix of hillbilly, R&B, and jazz for the San Francisco-based Joaquin label. To a lesser extent, Junior Brown and BR5-49 could also be considered rockabilly, although their styles are a little closer to traditional country.

While purists debate whether rockabilly should evolve to draw more fans, Gabby Castallena, president of Hep Cat, says that the genre likely will grow regardless, because some of its fans also tend to favor similar genres like swing, which is enjoying mainstream success.

"There is a possibility of people getting turned onto swing and then expanding into rockabilly music," he says. "It hasn't happened yet, but it will. Swing fans love to go out dancing, and rockabilly and honky-tonk go hand in hand with that."

Another factor adding fire to the resurgence, not only in the U.S. but worldwide, is the Internet, according to Josie Kreuzer, a rockabilly singer whose debut album, "Hot Rod Girl," came out on her own San Diego-based SheDevil label in 1997.

"There are several Web sites and interactive mailing lists on the Internet, and it really brings the people from scenes all over the world together as a community," says Kreuzer, who will release her second album, "As Is," in April.

Pete Hokanen, owner of Goofin' Records, agrees. "If there is a great gig by some band, the whole interactive rockabilly world knows it in the same minute," he says.

Offline, rockabilly fans stay tuned in to the scene via scattered pockets of radio support—mainly on public radio shows hosted by enthusiasts—and several popular fanzines.

In Atlantic City, N.J., Chip Lamey, GM of Stockton State College's WLFR, says the station has three weekly programs devoted to rockabilly: "Roadhouse Fever," which he hosts, playing a 50/50 split between new and vintage rockabilly; "The 99 Cent Bin," hosted by Eric Lentz, featuring mostly vintage music; and "The Crackerjack Show" with Amy Spano, which mainly profiles female rockabilly artists, new and old. The station puts out a fanzine, also dubbed Roadhouse Fever.

SHAKING THE SHACK

Another important radio program is in Seattle. "Shake The Shack," a weekly Friday-evening show, is hosted by Leon Berman on public station KCMU. It's "the main reason why there is a thriving rockabilly scene in Seattle," says Marc Bristol, editor of the Duvall, Wash.-based publication Blue Sucde News.

As a direct result of the popularity of "Shake The Shack," three related musical events have evolved in the city. The Rockabilly Ball is the longest-running annual rockabilly festival in the U.S., held the last week of September. Meanwhile, every Wednesday, the Show Box presents Pomade, a night featuring rockabilly and related musical styles, complete with swing-dancing lessons. There's also a monthly Rockabilly Hell Night at the Tractor Tavern, which for three years has been bringing in national acts like Ronnie Dawson and Sonny Burgess for live performances.

In Santa Clara, Calif., Stompin' Steve Hathaway has hosted "Cupertino Barndance" on public station KKUP for 26 years. He says he has always tried to mix contemporary sounds into a format focused on vintage western swing, hillbilly, and hard country styles. He says he frequently has had to dig deep to find modern stuff worth playing.

But over the last few years, he says, there "has been, like, an explosion. There are so many great bands around now."



Hathaway says he plays quite a bit of modern rockabilly in addition to Hancock, Dale Watson, and the Derailers. He cites the Barnshakers, the Barnstompers, High Noon, the Lucky Stars, King Memphis, the Sloe Gin Joes, and the Dalhart Imperials.

But even in places without regular radio support, a rockabilly scene can thrive. In New York, the Rodeo Bar features national and international rockabilly bands every Saturday night. It also books local bands like Li'l Mo' & the Monicats, Rhythm Bound, and the Flea Bops.

Magazines and fanzines also provide the rockabilly scene with an important communications link.

Bristol's Blue Suede News is the genre's main magazine in the U.S., following rockabilly as well as other roots-oriented styles. It gets help from the Grindstone, a quarterly publication out of Studio City, Calif., that has a similar mandate and is edited by Cameron Davis.

SMALL BUT STEADY SALES

In terms of record sales, Roy Williams, owner of London's Nervous

(Continued on next page)

Modern Rockabilly Reaches Back Decades For Its Roots

While Elvis Presley is often cited as the first rockabilly artist, many of today's leading rockabilly artists go back further in exploring the music's roots. Before Presley's time, black blues had influenced hillbilly music as far back as Jimmie Rodgers and Bob Wills.

In the '40s, "all you could hear was hillbilly, Southern gospel, and blues," says guitarist Paul Burlison, the only surviving member of the Johnny Burnette Rock'N'Roll Trio. "So when we started performing as a trio in 1951, we played an uptempo-style country beat with gospel, blues, and a little swing mixed in."

Around the same time, others were following their own muses. Hillbilly and R&B styles began to bleed together with a little more purpose—Bull Moose Jackson recorded Wayne Rainey's "Why Don't You Haul Me Off And Love Me," Moon Mullican recorded Tiny Bradshaw's "Well Oh Well," Wynonie Harris recorded Hank Penny's "Bloodshot Eyes," and hillbilly artist Hard Rock Gunter recorded the Dominoes classic "Sixty-Minute Man."

But all those earlier efforts converged when Presley, guitarist Scotty Moore, and bassist Bill Black recorded five singles on Sam Phillips' Sun Records. Presley managed to cross musical and cultural boundaries and create a new sound that would forever change the shape of American music.

After Presley went on to RCA and pop stardom, Phillips, who had discovered him, began to develop the careers of many other historically significant artists, including Johnny Cash, Roy Orbison, Jerry Lee Lewis, and, most notably, Carl Perkins, whom many consider the quintessential rockabilly artist.

The music industry tried to harness and homogenize the sound, but rockabilly enthusiasts say that this only succeeded in destroying the music's fire and spirit. Consequently, most of the great rockabilly recordings were made in a short period of time.

Craig Morrison, author of "Go Cat Go: Rockabilly Music And Its Makers" (University of Illinois Press), describes 1956 as the year of the "rockabilly gold rush."

During the '60s, rockabilly almost faded into oblivion, overshadowed by the continuing evolution of rock'n'roll. But in the early '70s, Rockin' Ronnie Weiser played a key role in resurrecting it when he started his own record label (see story, page 90). BRIAN LIGHT

GLOBAL ROCKABILLY REVIVAL SPREADS BACK TO U.S.

(Continued from preceding page)

Records, says, "On my label, our records sell the same way classical records sell. You put a record out; there is no big surge in sales. It goes straight to back catalog. And you plan to have a record that will still be viable in five, 10, 15 years' time and still sell—and that's the modus operandi. We're not interested in charts and things. These are games for big [labels] to play."

He adds that when a title is first issued, the vinyl configuration is the strongest seller, while CDs start slow but eventually sell better.

In fact, Lars Strandheim—who owns Tail Records in Jonkoping, Sweden, home to one of the hottest rockabilly bands in Europe, Jack Baymore & the Bandits—says the label releases records only on vinyl LPs, 45s, and 10-inch records.

"A 'gold record' for us is 2,000-2,500 [units]," says Strandheim. "Most others average 1,000-1,500 for 10-inches and about 500-600 for 45s."

Many rockabilly enthusiasts in the U.S. also like their music on vinyl, says Barbara Bernardo, manager of Pittsburgh-based Get Hip Distribution; she reports that vinyl configurations account for more than half of the company's unit sales.

In the U.S., HighTone's Anderson offers some total unit sales to help assess the genre's strength in this country. He says Lenz's self-titled album has done about 8,000 units, while the recent Dickerson album, "No. 1 Hit Record," has moved 4,000 units. Big Sandy & His Fly-Rite Boys' last album, "Feelin' Kind A Lucky," sold about 15,000 units, he adds. The band just released an EP, "Radio Favorites."

In addition to serving as a distribution network for label execs and distributors from around the world, rockabilly festivals have helped preserve the link between contemporary bands and original artists from the genre's "golden period."

In Amsterdam, the Rock House Music Festival began in the mid-'70s; its past performers included artists like Perkins, Jack Scott, Carl Mann, and Barbara Pittman. In 1977 in London, a major attraction of the then rapidly growing "rockabilly rebels" movement was the Sun Sound Show at the Rainbow Theater. It featured Warren Smith and Charlie Feathers, who never had a big hit but is considered a god by rockabilly fans in the U.K.

"He was so popular that the record companies had to reissue his recordings," says Willie Jeffrey, the co-founder and promoter of the Hemsby Music Festival. "[Feathers] never compromised—that's why we love him. He [carried] on as though nothing has happened after 1956."

Feathers, 66, passed away in August 1998 (Billboard, Sept. 12, 1998).

Other original artists like Mac Curtis, Sonny Burgess, Sleepy LaBeef, Scott, and Wanda Jackson have all performed abroad to great acclaim. Due to the popularity of those artists, others—such as Gene Summers, Larry Dodd, Mickey Hawks, and Sonny Fisher—have also been tracked down, resurrected, and celebrated.

The trend to bring back classic rockabilly artists has also spurred the birth of new labels. In the U.K., Koumis formed No Hit Records in 1987 after coming to the U.S. specifically to track down Dawson.

Until then, Dawson was one of the few original artists who had not had a revival; Koumis was mainly interested in any unreleased material he might have. When Koumis finally made contact with Dawson, he says, he was amazed at how powerful his live performances were.

"He's every bit as vital as he was in the '50s," says Koumis. "He was so good I wanted to record new material with a traditional feel."

Dawson, whose latest album is "More Bad Habits" on Chapel Hill, N.C.-based Yep Roc, says he is glad that the search for authentic rockabilly artists led to him.

He says, "I always felt I started something in the '50s that I never got to finish, and now it's like finishing the chapter."

Brian Light is a collector of rockabilly music who for four years has hosted an annual show focusing on the genre for Columbia University's WKCR New York.

Int'l Support Kept Rockabilly Alive During U.S. Lag

While the U.S. marketplace begins to develop a new appreciation for its home-grown rockabilly sound, markets as diverse as the U.K., Finland, and Japan are marking several decades of support for the genre.

The well-regarded label Rollin' Rock Records may have had little impact in the U.S., but in Europe the story was different. As Barney Koumis—owner/producer of No Hit Records and co-promoter of April's Viva Las Vegas rockabilly festival—explains, "I grew up [in the U.K.] with Rollin' Rock Records; the stuff's fantastic. It was the first newly recorded rockabilly I'd heard."

Rollin' Rock Records, which opened its doors in 1970 in Van Nuys, Calif. (but is currently based in Oakland), also had a major impact in Finland, of all places. Distributed through K-tel, Rollin' Rock made that country's top 10 pop sellers chart with Ray Campi in the late '70s.

In 1982, as the rockabilly revival began to fade, Finnish fan Pete Hokanen—then 15 years old and influenced by Rollin' Rock and the short-lived Pennsylvania-based Ripsaw label—decided to start his own label. His Goofin' Records (named after the Bill Haley & His Comets song "Goofin' Around") is based in Vantaa, Finland.

As Hokanen explains, "There were many good rockabilly bands that could not make records, and I felt I had to do something so the music would not be forgotten."

Goofin' Records, which recently celebrated its 15th birthday, has recorded some of Europe's best rockabilly bands. These have included Finnish bands like the Barnshakers and Hal Peters & His Countrymen and the Go-Getters from Sweden.

Lenox Records, based in Paris, sell its own titles and is also a major distributor, handling many of the leading rockabilly labels from around the world. The label was founded in 1992 as a reissue imprint, but in the last two years it has concentrated on new bands.

The label's first release from a new band was from the Sweden-based High Winders. The label also has issued releases from Wildfire Willie and the Ramblers. The label's hottest new band is Don Cavelli & the Two Timers, an authentic-style drumless rockabilly trio.

In 1992, Andy Widder started Part Records in Dielheim, Germany. The label records a mix of authentic rockabilly, neo-rockabilly, and biker rock-'n'roll. In 1994, Widder launched Dynamite magazine, which has been well-received in the U.S. even though it's written in German. Starting with issue No. 17 in March '98, it began to include an insert with a complete English translation.

In Barcelona, Spain, Carlos Diaz runs El Toro Records, a vinyl-only label that boasts two acclaimed bands—the Tennessee Boys from Portugal and Running Wild from Belgium. Diaz also publishes a rockabilly magazine, Rock Therapy, which is distributed in Argentina, Chile, Mexico, and parts of the U.S.

In 1989, Tetsuya Nakatani began the London-based Vinyl Japan label out of the back of a U.K. record store. In addition to recording groups like the Polecats and Restless—two of the hottest neo-rockabilly bands in Japan in the early '80s—the label has also recorded rockabilly groups like the Space Cadets, Stargazers, Johnny Bach & the Moonshine Boozers, and the Rimshots, a rockin' hillbilly outfit from Wales.

A decade later, Tetsuya Suganuma has started the On the Hill label in Toyohashi City, Japan; it releases Japanese rockabilly bands like the Rollin' Rocks (named after the label), the Bloomin' Brothers, and the Nishguchi Jive Five.

The label has also issued titles from Sweden's Eddie & the Flatheads, Germany's Spodee O Dee, and the Netherlands' Ranch Girls. Other releases include vinyl LPs from High Noon and the Barnshakers. BRIAN LIGHT

U.S. Indie Labels, Distributors Play A Key Role In New Rockabilly

The rockabilly revival in the U.S. has been built by a group of independent labels and distributors.

These current companies are building on innovators of the past. One early independent label—Rockin' Ronnie Weiser's Rollin' Rock Records, which evolved from a rockabilly magazine—is acknowledged as an influential label by aficionados of the genre. Its catalog is now controlled by HighTone's HMG imprint. Another important but short-lived label was Ripsaw Records in Pennsylvania, which began in the late '70s.

In the mid-'80s, Rock-A-Billy Record Co. in Denver picked up the torch when Willie Lewis, a hardcore record collector, decided to start a label. Through the '80s, he released a series of 45s with an authentic sound reminiscent of the classic Memphis label Meteor Records, a contemporary of Sun Records.

In the early '90s, Lewis began to record material by the Austin, Texas-based group High Noon, a traditional drumless rockabilly trio that made the most out of the classic lineup popularized by Elvis Presley, guitarist Scotty Moore, and bassist Bill Black. Until its demise in 1997, High Noon was one of the most important bands at the forefront of the rockabilly revival.

Across town in Denver, Kurt Ohlen runs the Wormtone label, which has released 45s by the San Francisco-based Sugar King Boys and the Austin-based Horton Bros., as well as Kim Lenz & Her Jaguars, who have since signed with HighTone.

(Continued on page 96)

newsline...

SONY MUSIC HAS inked its first agreement to license music videos to a third party on the Internet. Terms of the agreement were not disclosed, but the pact prevents the company, Launch, from programming its videos in an on-demand format, according to a Sony spokeswoman. Instead, the Web site will develop a streaming music video channel that features Sony artists, according to Launch CEO David Goldberg. Sources say Launch is in advanced discussions with other labels to strike similar deals. Launch recently acquired MusicVideos.com, which primarily plays clips that come from independent labels. Sony announced plans in 1998 to team with RealNetworks to develop Video Music Network, a streaming channel that will exclusively play videos from Sony acts. It has not yet debuted. In related news, Launch has agreed to acquire the Sony music news service SW Networks for an undisclosed amount. No immediate staff changes are expected; Goldberg says Launch will use the buy to bolster its brand via SW's radio-station news syndication service. BRETT ATWOOD

GERALD LEVIN, chairman/CEO of Time Warner, said at a media conference March 24 in New York that he expected double-digit growth in the company's music arm, Warner Music Group, and its film unit, Warner Bros. Pictures, this year. In other remarks at the Big Picture conference, co-sponsored by the investment bank Schroders and the publication Variety, Levin said the company was working with technology companies like Dell to create "Web DVD," which will offer full-motion enhanced video programming via personal computers. DON JEFFREY

HIRIAM HICKS, former president of Island Black Music, resigned that post March 19, an Island spokesman confirms. He is said to be in discussions with other majors about starting a label, according to sources.

EUROPEAN WOODSTOCK '99, slated for July 16-18 in Austria, has been postponed until at least next year. Some 250,000 fans had been expected to attend the festival, which was to feature Metallica and Iggy Pop, among others. The U.S. Woodstock '99 is set for July 23-25. "This doesn't affect the U.S. festival in Rome, N.Y., at all," says Woodstock partner John Scher, who declines comment on whether any acts slated for the European festival would join the U.S. event. TOM FERGUSON and MELINDA NEWMAN

A GERMAN RECORD dealer is in prison in the U.K. prior to a court appearance the first week of April on charges of illegally importing pirate CDs. The man was arrested at a record fair held March 20-21 in Birmingham, England, following a joint action by the British Phonographic Industry (BPI) and the International Federation of the Phonographic Industry. In a separate action, BPI investigators seized MP3-compilation CD-R discs from record fairs in Doncaster and Washington in northeast England. The BPI action is part of its new initiative targeting computer-related music piracy. JEFF CLARK-MEADS

GLOBAL MEDIA CORP., a British Columbia, Canada-based company that plans to open an Internet music and video store serving North America in May, says it has lined up a European fulfillment house for a proposed European store as well. Winston Barta, VP of the company, says the Netherlands-based fulfillment company, Depot 31, will provide distribution of European titles to the European market, 85,000 European import titles for the U.S. and Canadian markets, and the 250,000-plus titles that will be available in the Web store in the U.S. and Canada. Global also plans to license its online retail technology and operations to other companies, which would have their own brand names on their Web stores. DON JEFFREY

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 757 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	1	7	NO SCRUBS / TLC (LAFACE/ARISTA) 3 wks at No. 1
2	2	13	EVERY MORNING / SUGAR RAY (LAVA/ATLANTIC)
3	3	11	BELIEVE / CHER (WARNER BROS.)
4	4	19	ANGEL OF MINE / MONICA (ARISTA)
5	7	15	HEARTBREAK HOTEL / WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
6	5	28	SLIDE / GOO GOO DOLLS (WARNER BROS.)
7	8	21	ANGEL / SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
8	10	6	KISS ME / SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
9	8	22	...BABY ONE MORE TIME / BRITNEY SPEARS (JIVE)
10	13	11	SWEET LADY / TYRESE (RCA)
11	12	13	EX-FACTOR / LAURYN HILL (RUFFHOUSE/COLUMBIA)
12	11	36	SAVE TONIGHT / EAGLE-EYE CHERRY (WORK/ERG)
13	14	18	WHAT IT'S LIKE / EVERLAST (TOMMY BOY)
14	9	23	HAVE YOU EVER? / BRANDY (ATLANTIC)
15	15	27	FLY AWAY / LENNY KRAVITZ (VIRGIN)
16	19	19	BACK 2 GOOD / MATCHBOX 20 (LAVA/ATLANTIC)
17	23	7	YOU / JESSE POWELL (SILAS/MCA)
18	21	9	HOW FOREVER FEELS / KENNY CHESNEY (BNA)
19	17	15	WHEN A WOMAN'S FED UP / R. KELLY (JIVE)
20	16	10	ALL I HAVE TO GIVE / BACKSTREET BOYS (JIVE)
21	20	9	I STILL BELIEVE / MARIAH CAREY (COLUMBIA)
22	18	20	MIAMI / WILL SMITH (COLUMBIA)
23	25	8	MY NAME IS / EMINEM (WEB/AFTERMATH/INTERSCOPE)
24	26	11	YOU WERE MINE / DIXIE CHICKS (MONUMENT)
25	27	8	YOU GOT ME / THE ROOTS FEATURING ERYKAH BADU (MCA)
26	28	24	CAN I GET A... / JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/MERCURY)
27	31	6	I'LL THINK OF A REASON LATER / LEE ANN WOMACK (DECCA/MCA NASHVILLE)
28	22	21	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU / 'N SYNC (RCA)
29	44	4	WHAT'S IT GONNA BE?! / BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
30	24	22	NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA)
31	29	33	JUMPER / THIRD EYE BLIND (ELEKTRA/EEG)
32	36	9	ALL NIGHT LONG / FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
33	32	10	MEANWHILE / GEORGE STRAIT (MCA NASHVILLE)
34	39	7	WHAT'S SO DIFFERENT / GINUWINE (550 MUSIC/ERG)
35	41	4	GIRLFRIEND/BOYFRIEND / BLACKSTREET WITH JANET (LIL' MAN/INTERSCOPE)
36	30	29	LULLABY / SHAWN MULLINS (SMG/COLUMBIA)
37	40	5	ORDINARY LIFE / CHAD BROCK (WARNER BROS. (NASHVILLE))
38	35	8	I CAN'T GET OVER YOU / BROOKS & DUNN (ARISTA NASHVILLE)
39	51	2	EVERYBODY'S FREE (TO WEAR SUNSCREEN) / BAZ LUHRMANN (CAPITOL)
40	55	3	ANYWHERE / 112 FEATURING LIL' Z (BAD BOY/ARISTA)
41	38	31	DOO WOP (THAT THING) / LAURYN HILL (RUFFHOUSE/COLUMBIA)
42	33	11	BUSY MAN / BILLY RAY CYRUS (MERCURY (NASHVILLE))
43	34	11	POWERFUL THING / TRISHA YEARWOOD (MCA NASHVILLE)
44	42	5	WISH YOU WERE HERE / MARK WILLS (MERCURY (NASHVILLE))
45	37	15	I DON'T WANT TO MISS A THING / MARK CHESNUTT (DECCA/MCA NASHVILLE)
46	43	17	STAND BESIDE ME / JO DEE MESSINA (CURB)
47	56	3	GEORGY PORGY / ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
48	49	4	GONE CRAZY / ALAN JACKSON (ARISTA NASHVILLE)
49	48	3	THE ANIMAL SONG / SAVAGE GARDEN (HOLLYWOOD/COLUMBIA)
50	67	2	THE HARDEST THING / 98 DEGREES (MOTOWN/UNIVERSAL)
51	47	4	WE LIKE TO PARTY! / VENGABOYS (GROOVILICIOUS/STRICTLY RHYTHM)
52	46	16	UNBELIEVABLE / DIAMOND RIO (ARISTA NASHVILLE)
53	52	4	DRIVE ME WILD / SAWYER BROWN (CURB)
54	59	6	ONE / CREED (WIND-UP)
55	54	5	LOVE AIN'T LIKE THAT / FAITH HILL (WARNER BROS. (NASHVILLE))
56	58	4	ANYONE ELSE / COLLIN RAYE (EPIC (NASHVILLE))
57	60	5	HEAVY / COLLECTIVE SOUL (ATLANTIC)
58	66	3	HANDS OF A WORKING MAN / TY HERNDON (EPIC (NASHVILLE))
59	70	2	WHEN I CLOSE MY EYES / SHANICE (LAFACE/ARISTA)
60	50	15	NO PLACE THAT FAR / SARA EVANS (RCA (NASHVILLE))
61	53	20	YOU GET WHAT YOU GIVE / NEW RADICALS (MCA)
62	65	3	STAY THE SAME / JOEY MCINTYRE (C2)
63	68	15	FADED PICTURES / CASE & JOE (DEF JAM/MERCURY)
64	73	3	LIFE / K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
65	63	8	CRUSH / DAVE MATTHEWS BAND (RCA)
66	75	2	PRAISE YOU / FATBOY SLIM (SKINT/ASTRALWERKS)
67	64	4	RUN / COLLECTIVE SOUL (HOLLYWOOD/ATLANTIC)
68	—	1	GET INVOLVED / RAPHAEL SAADIQ & Q-TIP (MOTOWN/HOLLYWOOD)
69	—	8	THAT DON'T IMPRESS ME MUCH / SHANIA TWAIN (MERCURY (NASHVILLE))
70	—	1	TWO TEARDROPS / STEVE WARINER (CAPITOL (NASHVILLE))
71	62	19	CHANGES / 2 PAC (AMARU/DEATH ROW/INTERSCOPE)
72	—	1	EVERYTIME I CRY / TERRI CLARK (MERCURY (NASHVILLE))
73	—	1	PLEASE REMEMBER ME / TIM MCGRAW (CURB)
74	69	16	HOLD ON TO ME / JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
75	—	1	YOU WON'T EVER BE LONELY / ANDY GRIGGS (RCA (NASHVILLE))

○ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	INSIDE OUT / EVE 6 (RCA)
2	4	7	TOO CLOSE / NEXT (ARISTA)
3	5	4	I'LL BE / EDWIN MCCAIN (LAVA/ATLANTIC)
4	3	4	IRIS / GOO GOO DOLLS (WARNER SUNSET/REPRISE)
5	1	2	HANDS / JEWEL (ATLANTIC)
6	6	4	FROM THIS MOMENT ON / SHANIA TWAIN (MERCURY)
7	8	18	TORN / NATALIE IMBRUGLIA (RCA)
8	—	1	THESE ARE THE TIMES / DRU HILL (UNIVERSITY/ISLAND/MERCURY)
9	9	18	YOU'RE STILL THE ONE / SHANIA TWAIN (MERCURY)
10	10	7	THIS KISS / FAITH HILL (WARNER BROS.)
11	7	3	LATELY / DIVINE (PENDULUM/RED ANT)
12	12	16	REAL WORLD / MATCHBOX 20 (LAVA/ATLANTIC)
13	11	8	MY FAVORITE MISTAKE / SHERYL CROW (A&M/INTERSCOPE)
14	14	8	HOW DEEP IS YOUR LOVE / DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
15	17	10	ARE YOU THAT SOMEBODY? / AALIYAH (BLACKGROUND/ATLANTIC)
16	21	11	I DON'T WANT TO MISS A THING / AEROSMITH (COLUMBIA)
17	—	1	LOVE LIKE THIS / FAITH EVANS (BAD BOY/ARISTA)
18	16	18	TRULY MADLY DEEPLY / SAVAGE GARDEN (COLUMBIA)
19	18	27	TIME OF YOUR LIFE (GOOD RIDDANCE) / GREEN DAY (REPRISE)
20	20	9	TOUCH IT / MONIFAH (UPTOWN/UNIVERSAL)
21	13	7	ONE WEEK / BARENAKED LADIES (REPRISE)
22	19	9	WRONG AGAIN / MARTINA MCBRIDE (RCA (NASHVILLE))
23	—	1	NEVER THERE / CAKE (CAPRICORN/MERCURY)
24	25	19	AS LONG AS YOU LOVE ME / BACKSTREET BOYS (JIVE)
25	15	2	PRETTY FLY (FOR A WHITE GUY) / THE OFFSPRING (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

10 ALL I HAVE TO GIVE (P-Blast, ASCAP/Zomba, ASCAP) WBM
R ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
7 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyma, ASCAP) HL/WBM
12 ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
1R THE ANIMAL SONG (Rough Cut, BMI) WBM
72 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL
54 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
100 AT THE STARS (Tentative, BMI/Warner Chappell, BMI) WBM
14 ...BABY ONE MORE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
31 BACK 2 GOOD (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
1 BELIEVE (Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
67 BLUE MONDAY (Be, PRS/WB, ASCAP) WBM
56 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Taren It Up, BMI) HL/WBM
42 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
17 C'EST LA VIE (Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG Songs, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP) HL/WBM
88 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
84 CRUSH (Colden Grey, ASCAP) CLM
50 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
59 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
52 EVERYBODY'S FREE (TO WEAR SUNSCREEN) (Peer, BMI) HL
3 EVERY MORNING (McG, BMI/Warner Chappell, BMI/See Squared, BMI/Canterbury, BMI) WBM
93 EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
27 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
33 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
29 FLY AWAY (Miss Bessie, ASCAP) CLM
66 GEORGY PORGY (Hudmar, ASCAP) WBM
86 GET INVOLVED (Tony Tom Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP)
80 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
51 GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Siyeeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
95 GIVE IT TO YOU (EMI April, ASCAP/Flyte Tyme, ASCAP/Jordan Knight, ASCAP/I Like Em Thicke, ASCAP)
24 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
63 GONE CRAZY (WB, ASCAP/Yee Haw, ASCAP) WBM
76 HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
60 THE HARDEST THING (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
18 HARD KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
23 HAVE YOU EVER? (Realsongs, ASCAP) WBM
92 HA (Money Mack, BMI)
2 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
73 HEAVY (Sugarfuzz, BMI) WBM
81 HILLBILLY SHOES (Sixteen Stars, BMI) HL
75 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
99 HOLLA HOLLA (TVT, ASCAP/DJ Irv, BMI)
32 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
53 I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
46 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
15 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
44 I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
26 I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI) HL/WBM
47 I'M YOUR ANGEL (Zomba, BMI/R Kelly, BMI) WBM
S I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP) HL/WBM
21 IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
38 JUMPER (3EB, BMI/EMI Blackwood, BMI) HL
R KISS ME (Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
82 LIFE (Zomba, BMI/R Kelly, BMI) WBM
71 LOVE AIN'T LIKE THAT (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
48 LULLABY (Shawn Mullins, BMI/EMI Blackwood, BMI) HL
96 LUV ME, LUV ME (Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Tyme, ASCAP/MCA, ASCAP) HL/WBM
41 MEANWHILE (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
35 MIAMI (Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPIJ, ASCAP) HL
55 MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP) WBM
36 MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP/M.A.M., ASCAP) WBM
62 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
87 NAS IS LIKE (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP) WBM
28 NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL
74 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
8 NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP) HL
68 ONE MORE TRY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)
70 ONE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
45 ORDINARY LIFE (Magnolia Hill, ASCAP)
84 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
57 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
61 PRAISE YOU (PolyGram, ASCAP/Maat, BMI/Songs Of PolyGram, BMI) HL
78 RUN (Sugarfuzz, BMI) WBM
25 SAVE TONIGHT (Diesel 2, STIM/WB, ASCAP/Warner Chappell, PRS) WBM
13 SLIDE (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
90 SPECIAL (Deadarm, ASCAP/Almo, ASCAP/Vibecrusher, BMI/Irving, BMI/Rounder, BMI) WBM
65 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
11 STAY THE SAME (Joseth, ASCAP/Cristjen, BMI) WBM
20 SWEET LADY (Kharatroy, ASCAP/Warner Chappell, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
64 TAKING EVERYTHING (Divided, BMI/Zomba, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
83 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
89 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM
69 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
91 WATCH FOR THE HOOK (Dez Only I, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/Hitco, ASCAP/Organized Noize, BMI/Windswept Pacific, BMI/Chrysalis, BMI/Goodie Mob, BMI) WBM
34 WE LIKE TO PARTY! (Peer, BMI) HL
88 WHAT'D YOU COME HERE FOR? (Junkie Funk, BMI/Lean Slates, BMI/Cat Pow, BMI/Tam-Cat, BMI)
30 WHAT IT'S LIKE (Irish Intellect, ASCAP/T-Boy, ASCAP)
4 WHAT'S IT GONNA BE?! (T'Ziah's, BMI/Warner Chappell, BMI/2000 Watts, ASCAP/Warner Chappell, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
49 WHAT'S SO DIFFERENT (Gold Daddy, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
37 WHEN A WOMAN'S FED UP (Zomba, BMI/R Kelly, BMI) WBM
16 WHEN I CLOSE MY EYES (Nyrraw, ASCAP/EMI April, ASCAP/Marshai, ASCAP) HL
58 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
97 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
85 WOOF (Big P, BMI)
40 WRITTEN IN THE STARS (Wonderland, BMI/Happenstance, BMI/Evadon, BMI) HL
77 YOU GET WHAT YOU GIVE (Grosse Point Harlem, BMI/Future Furniture, BMI/EMI Blackwood, BMI) HL
39 YOU GOT ME (Careers-BMG, BMI/Grand Negaz, BMI/Scott Storch, ASCAP/Blues Baby, ASCAP/Blondie Rockwell, ASCAP) HL
43 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI) HL
79 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
22 YOU (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/To The Third Power, BMI) HL/WBM

Billboard. APRIL 3, 1999

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1
1	1	18	BELIEVE / CHER (WARNER BROS.) 4 weeks at No. 1
2	4	2	WHAT'S IT GONNA BE?! / BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
3	2	9	HEARTBREAK HOTEL / WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
4	51	2	EVERY MORNING / SUGAR RAY (LAVA/ATLANTIC)
5	3	8	I STILL BELIEVE / MARIAH CAREY (COLUMBIA)
6	7	8	KISS ME / SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
7	5	3	HARD KNOCK LIFE (GHETTO ANTHEM) / JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
8	12	6	STAY THE SAME / JOEY MCINTYRE (C2)
9	8	4	IF YOU (LOVIN' ME) / SILK (ELEKTRA/EEG)
10	9	3	ALL NIGHT LONG / FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
11	14	10	C'EST LA VIE / B*WITCHED (EPIC)
12	10	5	IT AIN'T MY FAULT 2 / SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
13	11	4	I'M NOT READY / KEITH SWEAT (ELEKTRA/EEG)
14	—	1	WHEN I CLOSE MY EYES / SHANICE (LAFACE/ARISTA)
15	13	9	ALL I HAVE TO GIVE / BACKSTREET BOYS (JIVE)
16	8	10	ANGEL OF MINE / MONICA (ARISTA)
17	15	4	THE ANIMAL SONG / SAVAGE GARDEN (HOLLYWOOD/COLUMBIA)
18	18	4	WRITTEN IN THE STARS / ELTON JOHN & LEANN RIMES (CURB/ROCKET/ISLAND)
19	17	8	FADED PICTURES / CASE & JOE (DEF JAM/MERCURY)
20	18	10	TAKING EVERYTHING / GERALD LEVERT (EASTWEST/EEG)
21	19	20	GHETTO COWBOY / MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
22	20	10	WOOF / SNOOP DOGG FEAT. MYSTIKAL AND FIEND (NO LIMIT/PRIORITY)
23	30	3	MY FIRST NIGHT WITH YOU / MYA (UNIVERSITY/INTERSCOPE)
24	—	1	ONE MORE TRY / DIVINE (PENDULUM/RED ANT)
25	29	10	WE LIKE TO PARTY! / VENGABOYS (GROOVILICIOUS/STRICTLY RHYTHM)
26	23	18	I'M YOUR ANGEL / R. KELLY & CELINE DION (JIVE)
27	21	27	NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA)
28	25	9	HOW DO I DEAL / JENNIFER LOVE HEWITT (143/WARNER BROS.)
29	27	6	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU / 'N SYNC (RCA)
30	31	6	NANN / TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
31	28	3	NAS IS LIKE / NAS (COLUMBIA)
32	26	11	WHEN YOU BELIEVE / WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)
33	32	5	GIVE IT TO YOU / JORDAN KNIGHT (INTERSCOPE)
34	33	15	WATCH FOR THE HOOK / COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
35	35	6	BLUE MONDAY / ORGY (F-111/ELEMENTREE/REPRISE)
36	40	3	MY FAVORITE GIRL / DAVE HOLLISTER (DEF SQUAD/DREAMWORKS/INTERSCOPE)
37	22	7	ANGEL / SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
38	24	7	YOU / JESSE POWELL (SILAS/MCA)
39	36	23	PUSHIN' WEIGHT / ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
40	37	3	IF EVER / 3RD STOREE (YAB YUM/ELEKTRA/EEG)
41	—	1	HOLLA HOLLA / JA RULE (MURDER INC./DEF JAM/MERCURY)
42	34	12	I WILL GET THERE / BOYZ II MEN (DREAMWORKS/GEFFEN)
43	47	3	WITH YOU / LILA MCCANN (ASYLUM)
44	—	1	WHAT'D YOU COME HERE FOR? / TRINA & TAMARA (COLUMBIA)
45	45	4	PRAISE YOU / FATBOY SLIM (SKINT/ASTRALWERKS)
46	39	15	GOODBYE / SPICE GIRLS (VIRGIN)
47	41	18	FLY (THE ANGEL SONG) / THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
48	42	23	WHATCHA WANNA DO? / MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
49	46	10	JUMPER / THIRD EYE BLIND (ELEKTRA/EEG)
50	52	4	RESPIRATION / MOS DEF & TALIB KWELI ARE BLACK STAR (RAWKUS/PRIORITY)
51	49	13	MORE FREAKY TALES / TOO SHORT (SHORT/JIVE)
52	44	8	HOW FOREVER FEELS / KENNY CHESNEY (BNA)
53	43	16	I DON'T WANT TO MISS A THING / MARK CHESNUTT (DECCA/MCA NASHVILLE)
54	48	21	LOVE LIKE THIS / FAITH EVANS (BAD BOY/ARISTA)
55	38	20	...BABY ONE MORE TIME / BRITNEY SPEARS (JIVE)
56	57	3	SOOPAMAN LOVER / CHICO DEBARGE FEAT. ERICK SERMON & REDMAN (MOTOWN/UNIVERSAL)
57	67	4	STAND UP / CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (UNTERTAINMENT/EPIC)
58	53	9	MEANWHILE / GEORGE STRAIT (MCA NASHVILLE)
59	58	21	IT'S THE THINGS YOU DO / FIVE (ARISTA)
60	50	22	TRIPPIN' / TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
61	54	22	CAN'T GET ENOUGH / WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN/UNIVERSAL)
62	55	27	BECAUSE OF YOU / 98 DEGREES (MOTOWN/UNIVERSAL)
63	56	11	SOMEBODY'S OUT THERE WATCHING / THE KINLEYS (EPIC (NASHVILLE))
64	65	18	MUSIC SOUNDS BETTER WITH YOU / STARDUST (ROULE/VIRGIN)
65	60	4	HERE I GO / INFAMOUS SYNDICATE (RELATIVITY)
66	59	24	LOVE ME / 112 FEATURING MASE (BAD BOY/ARISTA)
67	70	5	1999 / PRINCE (WARNER BROS.)
68	66	4	WE BE PUTTIN' IT DOWN / BAD AZZ FEAT. SNOOP DOGG (...STREET/PRIORITY)
69	75	11	JUST DON'T GIVE A F*** / EMINEM (WEB/AFTERMATH/INTERSCOPE)
70	—	1	GANGSTA! GANGSTA! (HOW U DO IT) / C. WEBB FEAT. KURUPT (HUMILITY/LIGHTYEAR)
71	62	9	JACKIE'S STRENGTH / TORI AMOS (ATLANTIC)
72	61	18	HOLD ME / BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
73	—	14	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) / RICKY MARTIN (COLUMBIA)
74	74	11	THE ROCKAFELLER SKANK / FATBOY SLIM (SKINT/ASTRALWERKS)
75	68	4	PRETTY FLY (FOR A WHITE GUY) / THE OBSCURE (TWIN SOUNDS/DOMINION/K-TEL)

○ Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

APRIL 3, 1999

Broadcast Data Systems · SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	16	**BELIEVE** ▲ — 4 weeks at No. 1 M.TAYLOR,B.RAWLING,(B.HIGGINS,S.MCLENNEN,P.BARRY,S.TORCH) (C) (D) (T) (V) (X)	CHER WARNER BROS. 17119 †	1
2	2	2	15	**HEARTBREAK HOTEL** ▲ SOULSHOCK,KARLIN,(C.SCHACK,K.KARLIN,T.SAVAGE)	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (X) ARISTA 13619 †	2
				◄ Greatest Gainer/Sales ►		
(3)	7	9	13	**EVERY MORNING** ★ D.KAHNE,SUGAR RAY,D.KAHNE,R.BEAN,A.ZARATE,P.TELLEZ)	SUGAR RAY (C) (D) (V) LAVA 84462/ATLANTIC †	3
(4)	8	65	4	**WHAT'S IT GONNA BE?!** ★ DELITE (T.SMITH,D.ALLAMBY,A.ROBERSON)	BUSTA RHYMES FEATURING JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	4
5	4	4	9	**I STILL BELIEVE** ▲ S.JORDAN,M.MASON (A.ARMATO,B.CANTARELLI)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 79093 †	4
				◄ Greatest Gainer/Airplay ►		
(6)	5	7	9	**KISS ME** ● S.TAYLOR,M.SLOCUM)	SIXPENCE NONE THE RICHER (C) (D) (X) SQUINT 79101/COLUMBIA †	5
7	3	3	18	**ANGEL OF MINE** ▲ R.JERKINS,R.LAWRENCE,T.POTTS)	MONICA (C) (D) ARISTA 13590 †	1
(8)	6	8	7	**NO SCRUBS** ★ K.BRIGGS,K.BRIGGS,K.BURGESS,T.COTTLE)	TLC (C) (D) LAFACE 24385/ARISTA	6
(9)	11	19	9	**ALL NIGHT LONG** ★ R.LAWRENCE,T.EVANS,COMBS,F.EVANS,P.LAWRENCE,S.COMBS,S.CRAWFORD,T.RUSSAM,T.GAITHER,G.UNDERWOOD,B.REED)	FAITH EVANS FEATURING PUFF DADDY (C) (D) BAD BOY 78203/ARISTA †	9
10	9	6	10	**ALL I HAVE TO GIVE** ▲ FULL FORCE (FULL FORCE)	BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42562 †	5
(11)	14	17	6	**STAY THE SAME** ● J.CARRIER,W.AFANASIEFF,O.SHEA (J.MCINTYRE,J.CARRIER)	JOEY MCINTYRE (C) (D) C2 79103 †	11
12	10	5	18	**ANGEL** ★ P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET 13621/REPRISE †	4
13	12	12	28	**SLIDE** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	GOO GOO DOLLS WARNER BROS. ALBUM CUT †	8
14	13	11	20	**...BABY ONE MORE TIME** ▲ M.MARTIN,RAMI (M.MARTIN)	BRITNEY SPEARS (C) (D) (T) JIVE 42545 †	1
(15)	16	22	4	**IF YOU (LOVIN' ME)** ★ DELITE,K.DICKERSON (K.DICKERSON,A.ROBERSON,L.BROWDER,D.ALLAMBY)	SILK (C) (D) (T) (X) ELEKTRA 64072/EEG †	15
(16)	91	—	2	**WHEN I CLOSE MY EYES** ★ W.CAMPBELL (W.CAMPBELL,T.SAVAGE)	SHANICE (C) (D) LAFACE 24365/ARISTA †	16
(17)	25	43	7	**C'EST LA VIE** ● R.HEDGES (B*WITCHED,R.HEDGES,BRANNIGAN,ACKERMAN)	B*WITCHED (C) (D) (T) (V) (X) EPIC 79084 †	17
18	15	20	19	**HARO KNOCK LIFE (GHETTO ANTHEM)** ● MARK 45 KING,S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/MERCURY †	15
(19)	22	28	4	**THE ANIMAL SONG** ★ W.AFANASIEFF (D.HAYES,B.JONES)	SAVAGE GARDEN (C) (D) HOLLYWOOD 79112/COLUMBIA †	19
20	27	24	11	**SWEET LADY** THE CHARACTERS (J.T.ALSTIN,T.TAYLOR,C.FARRAR)	TYRESE RCA ALBUM CUT †	20
21	21	18	5	**IT AIN'T MY FAULT 1 & 2** ★ CRAIG B (SILKK THE SHOCKER,MYSTIKAL)	SILKK THE SHOCKER FEATURING MYSTIKAL (C) (D) (T) NO LIMIT 53470/PRIORITY †	18
22	20	13	7	**YOU** ★ C.ROLAND (C.ROLAND,J.POWELL)	JESSE POWELL (C) (D) SILAS 55500/MCA †	10
23	19	15	23	**HAVE YOU EVER?** ★ D.FOSTER (D.WARREN)	BRANDY (C) (D) (V) ATLANTIC 84198 †	1
24	18	14	18	**(GOO MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** ★ C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS)	'N SYNC (V) (X) RCA 65685* †	8
25	24	21	26	**SAVE TONIGHT** A.KVIMAN (E.CHERRY)	EAGLE-EYE CHERRY WORK ALBUM CUT/ERG †	5
26	23	16	4	**I'M NOT READY** ★ K.SWEAT,J.LITTLE III (K.SWEAT,J.LITTLE III,W.JONES)	KEITH SWEAT (C) (D) ELEKTRA 64062/EEG †	16
27	26	26	13	**EX-FACTOR** L.HILL (L.HILL,B.BERGMAN,M.BERGMAN,M.HAMLISCH,P.DIGGS,D.COLES,G.GRICE,C.WOODS)	LAURYN HILL (V) RUFFHOUSE ALBUM CUT/COLUMBIA †	22
28	17	10	27	**NOBODY'S SUPPOSED TO BE HERE** ▲ A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550 †	2
(29)	28	31	27	**FLY AWAY** L.KRAVITZ (L.KRAVITZ)	LENNY KRAVITZ VIRGIN ALBUM CUT †	28
(30)	30	34	16	**WHAT IT'S LIKE** D.RUSS,L.GAMBLE,L.PERLAST,E.SCHRODY	EVERLAST TOMMY BOY ALBUM CUT †	30
31	31	33	15	**BACK 2 GOOO** M.SERLETIC (R.THOMAS,M.SERLETIC)	MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC †	29
32	29	27	9	**HOW FOREVER FEELS** ★ B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	27
33	32	23	15	**FADED PICTURES** ★ JOE (J.THOMAS,J.THOMPSON)	CASE & JOE (C) (D) DEF JAM 566494/MERCURY †	10
(34)	37	47	8	**WE LIKE TO PARTY!** ★ DANSKO,DELMUNDO (DANSKO,DJ DELMUNDO)	VENGABOYS (D) (T) (X) GROOVILICIOUS 071/STRICTLY RHYTHM †	34
35	33	25	20	**MIAMI** L.E.S. POKE & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,L.SYLVERS,III)	WILL SMITH COLUMBIA ALBUM CUT †	17
(36)	36	37	6	**MY NAME IS** ★ DR.DRE (M.MATHERS,DR.DRE,L.SIFFRE)	EMINEM (T) WEB/AFTERMATH 95040*/INTERSCOPE †	36
37	34	32	15	**WHEN A WOMAN'S FED UP** R.KELLY (R.KELLY)	R. KELLY JIVE ALBUM CUT †	22
38	35	30	30	**JUMPER** ★ S.JENKINS (S.JENKINS)	THIRD EYE BLIND (C) (D) (V) ELEKTRA 64058/EEG †	5
(39)	42	42	8	**YOU GOT ME** ★ THE GRAND NEGAZ (T.TROTTER,A.THOMPSON,J.SCOTT,S.STORCH,THE ROOTS,E.JEFFERS)	THE ROOTS FEATURING ERYKAH BADU (T) MCA 55539* †	39
40	38	29	4	**WRITTEN IN THE STARS** ★ P.COLLINS (E.JOHN,T.RICE)	ELTON JOHN & LEANN RIMES (C) (D) CURB/ROCKET 56691/UNI/GAND †	29
41	40	38	11	**MEANWHILE** ★ T.BROWN,G.STRAIT,J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	38
42	43	45	27	**CAN I GET A...** ★ I GOTTI,LIL' ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	JAY-Z FEATURING AMIL (OF MAJOR COINZ) & JA (T) DEF JAM 567683*/MERCURY †	19
43	39	39	11	**YOU WERE MINE** P.WORLEY,B.CHANCEY,E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	34
(44)	46	51	6	**I'LL THINK OF A REASON LATER** M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA ALBUM CUT/MCA NASHVILLE	44
(45)	48	53	7	**ORDINARY LIFE** ★ N.WILSON,B.CANNON,(B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. (NASHVILLE) 17136 †	45
46	41	36	16	**I DON'T WANT TO MISS A THING** ★ M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	17
47	45	41	23	**I'M YOUR ANGEL** ▲ R.KELLY (R.KELLY)	R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557 †	1
48	44	40	28	**LULLABY** S.MULLINS (S.MULLINS)	SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA †	7
(49)	52	59	7	**WHAT'S SO DIFFERENT** TIMBALAND,E.LUMPKIN,T.MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/ERG †	49
50	47	44	21	**DOO WOP (THAT THING)** ● L.HILL (L.HILL)	LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 79046/COLUMBIA †	1
(51)	55	67	4	**GIRLFRIEND/BOYFRIEND** LIL' MAN,T.RILEY,...COZIER,C.LOVING,J.ATKINS,E.JEFFRIES)	BLACKSTREET WITH JANET LIL' MAN ALBUM CUT/INTERSCOPE †	51
(52)	61	—	2	**EVERYBOOY'S FREE (TO WEAR SUNSCREEN)** N.HOOPER (T.COOK,N.SWANSTON)	BAZ LUHRMANN CAPITOL ALBUM CUT †	52
53	51	55	8	**I CAN'T GET OVER YOU** D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	51
(54)	70	94	3	**ANYWHERE** D.JONES,(C.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,L.MAXWELL,Z.COPELAND, JR.,J.BOYD)	112 FEATURING LIL'Z BAD BOY ALBUM CUT/ARISTA †	54
(55)	66	90	3	**MY FIRST NIGHT WITH YOU** ★ R.WAKE (BABYFACE,D.WARREN)	MYA (C) (D) UNIVERSITY 97049/INTERSCOPE †	55
56	49	48	11	**BUSY MAN** J.KELTON,K.STEGALL,(B.REGAN,G.TEREN)	BILLY RAY CYRUS (V) MERCURY (NASHVILLE) ALBUM CUT †	46
57	50	52	11	**POWERFUL THING** T.BROWN,T.YEARWOOD,(A.ANDERSON,S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE ALBUM CUT	50
58	56	66	5	**WISH YOU WERE HERE** C.CHAMBERLAIN,(S.EWING,B.ANDERSON,D.MOORE)	MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT	56
(59)	59	63	6	**DRIVE ME WILD** ★ M.A.MILLER,M.MCNALLY,(M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	59
(60)	79	—	2	**THE HAROEST THING** D.FRANK,S.KIPNER (S.KIPNER,D.FRANK)	98 DEGREES MOTOWN ALBUM CUT/UNIVERSAL †	60
(61)	64	71	4	**PRAISE YOU** ★ F.SLIM,N.COOK,C.YARBOROUGH)	FATBOY SLIM (C) (T) (X) SKINT 66254*/ASTRALWERKS †	61
(62)	75	88	4	**NANN** ★ RIGHTEOUS FUNK BOOGIE (T.A.DUGGINS)	TRICK DADDY FEATURING TRINA (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	62
(63)	63	70	4	**GONE CRAZY** K.STEGALL,(A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	63
64	53	35	10	**TAKING EVERYTHING** ● DELITE (G.LEVERT,D.ALLAMBY,L.BROWDER,A.ROBERSON)	GERALD LEVERT (C) (D) (T) (X) EASTWEST 64061/EEG †	11
65	57	60	17	**STANO BESIDE ME** B.GALLIMORE,T.MORRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	34
(66)	71	82	3	**GEORGY PORGY** SOMETHING FOR THE PEOPLE (D.F.PAICH)	ERIC BENET FEATURING FAITH EVANS WARNER BROS. ALBUM CUT †	66
(67)	72	75	6	**BLUE MONDAY** ★ ...ABRAHAM,SMILY (B.SUMNER,G.GILBERT,P.HOOK,S.MORRIS)	ORGY (C) (D) (T) (X) F-111/ELEMENTREE 44588*/REPRISE †	67
				◄ Hot Shot Debut ►		
(68)	NEW ▶		1	**ONE MORE TRY** ★ DENZIL FOSTER,T.MCELROY (G.MICHAEL)	OIVINE (C) (D) PENDULUM 15330/RED ANT †	68
69	58	56	16	**UNBELIEVABLE** M.DEVOTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT †	36
(70)	77	76	6	**ONE** J.KURZWEG (M.TREMONTI,S.STAPP)	CREED WIND-UP ALBUM CUT	70
71	68	74	5	**LOVE AIN'T LIKE THAT** B.GALLIMORE,F.HILL (T.GALTANO,A.J.MASTERS)	FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	68
72	74	79	4	**ANYONE ELSE** P.WORLEY,B.J.WALKER JR.,C.RAYE (R.FOSTER)	COLLIN RAYE EPIC (NASHVILLE) ALBUM CUT †	72
(73)	80	80	5	**HEAVY** E.ROLAND (E.ROLAND)	COLLECTIVE SOUL ATLANTIC ALBUM CUT	73
74	60	54	17	**NO PLACE THAT FAR** ★ N.WILSON,B.CANNON,(S.EVANS,T.SHAPIRO,T.MARTIN)	SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584 †	37
75	67	61	19	**HOLO ON TO ME** ★ C.PETOZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197 †	33
(76)	85	95	3	**HANOS OF A WORKING MAN** B.GALLIMORE (D.WILLIAMS,JIM COLLINS)	TY HERNDON EPIC (NASHVILLE) ALBUM CUT †	76
77	62	58	18	**YOU GET WHAT YOU GIVE** G.ALEXANDER,(G.ALEXANDER,NOWELS)	NEW RADICALS MCA ALBUM CUT †	36
78	76	77	4	**RUN** E.ROLAND (E.ROLAND)	COLLECTIVE SOUL HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	76
(79)	92	—	2	**YOU WON'T EVER BE LONELY** ★ D.MALLOY,J.G.SMITH,A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA (NASHVILLE) 65646 †	79
80	69	57	20	**GHETTO COWBOY** ● A.HENDERSON,(B.C.WILLIAMS,D.HENDERSON,K.GREEN,J.BLAKE,L.GRAHAM,F.SMITH,III)	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY [illegible]	15
(81)	97	—	2	**HILLBILLY SHOES** ★ J.SCAIFE,M.GEIGER,W.MULLIS,B.TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA (NASHVILLE) 79115 †	81
(82)	94	96	3	**LIFE** R.KELLY (R.KELLY)	K-CI & JOJO ROCK LAND/MCA SOUNDTRACK CUT/INTERSCOPE †	82
(83)	RE-ENTRY		9	**THAT OON'T IMPRESS ME MUCH** R.J.LANGE,M.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY (NASHVILLE) ALBUM CUT †	59
84	84	78	8	**CRUSH** S.LILLYWHITE (D.J.MATTHEWS)	DAVE MATTHEWS BAND RCA ALBUM CUT †	75
85	82	62	10	**WOOF** ★ MR.CRAIG B,(SNOOP DOGG,MYSTIKAL,FIEND)	SNOOP DOGG FEATURING MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY †	62
(86)	NEW ▶		1	**GET INVOLVED** R.SAADIQ,Q-TIP,(R.SAADIQ,Q-TIP)	RAPHAEL SAADIQ & Q-TIP MOTOWN SOUNDTRACK CUT/HOLLYWOOD †	86
87	86	89	3	**NAS IS LIKE** ★ DJ PREMIER (DJ PREMIER,N.JONES)	NAS (T) (X) COLUMBIA 79113* †	86
88	81	72	18	**CHANGES** A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	32
(89)	NEW ▶		1	**TWO TEARDROPS** S.WARINER (B.ANDERSON,S.WARINER)	STEVE WARINER (V) CAPITOL (NASHVILLE) ALBUM CUT †	89
90	88	—	2	**SPECIAL** GARBAGE (GARBAGE)	GARBAGE ALMO SOUNDS ALBUM CUT/INTERSCOPE †	88
91	87	85	10	**WATCH FOR THE HOOK** ★ [illegible]	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR [illegible]	73
92	78	68	9	**HA** ★ M.FRESH (JUVENILE,M.FRESH)	JUVENILE (T) CASH MONEY 56234*/UNIVERSAL †	68
(93)	NEW ▶		1	**EVERYTIME I CRY** K.STEGALL,(B.REGAN,K.STALEY)	TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT †	93
(94)	NEW ▶		1	**PLEASE REMEMBER ME** B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	TIM MCGRAW CURB ALBUM CUT †	94
(95)	NEW ▶		1	**GIVE IT TO YOU** ★ J.JAM,T.LEWIS,(J.HARRIS III,T.LEWIS,J.KNIGHT,R.THICKE)	JORDAN KNIGHT (C) (D) INTERSCOPE 97048	95
96	90	92	19	**LUV ME, LUV ME** J.JAM,T.LEWIS,(J.HARRIS III,T.LEWIS,O.BURRELL,A.RICHBOURG,R.HAMMOND,S.WHITFIELD)	SHAGGY FEATURING JANET FLYTE TYME SOUNDTRACK CUT/MCA †	76
(97)	NEW ▶		1	**WITH YOU** ★ M.SPIRO (M.HENDRIX,R.L.BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	97
(98)	NEW ▶		1	**WHAT'D YOU COME HERE FOR?** ★ SAUCE (SAUCE,A.SCATES,T.POWELL,T.POWELL)	TRINA & TAMARA (C) (D) (T) (X) COLUMBIA 79127 †	98
(99)	NEW ▶		1	**HOLLA HOLLA** ★ TALI GOTTI,(J.ATKINS,T.GREEN,I.LORENZO)	JA RULE (M) (T) (X) MURDER INC./DEF JAM 566959* MERCURY †	99
100	89	83	4	**AT THE STARS** M.BURN (K.GRIFFIN)	BETTER THAN EZRA ELEKTRA ALBUM CUT/EEG	78

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ★ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc

IFPI ASKS FOR ACTION AGAINST SEARCH ENGINE COMPANY

(Continued from page 1)

agencies to their concerns—may yet block their way in the digital arena.

The International Federation of the Phonographic Industry (IFPI) has asked the public prosecutor in Norway to bring criminal proceedings against FAST Search & Transfer, a search engine company that, IFPI argues, specializes in directing customers to pirate music sites.

Saemund Fiskvik, director general of IFPI's Norwegian group, which has filed the complaint, says the public prosecution service in Oslo is enthusiastic about the idea because any criminal proceedings would be a world first. However, sources suggest to Billboard that prosecutors feel they can use their time more profitably in tackling more traditional crime.

IFPI Norway filed its complaint March 24, alleging that FAST was contravening Norwegian copyright law. According to Fiskvik, IFPI contends that FAST is making illegal files available, contrary to that country's Copyright Act. IFPI's fallback position, he adds, is that FAST is contributing to the unlicensed reproduction of music, also a crime under copyright legislation.

No comment was forthcoming from FAST management at press time. Chairman/CEO Espen Brodin is currently traveling in the U.S. Fiskvik says prosecutors have expressed to him their enthusiasm for tackling the issues IFPI has raised because of the innovative nature of any such prosecution. This element, he says, has heightened their intellectual interest, as well as their desire for justice.

FAST is based in Oslo, with international operations in Manchester, England, and Westborough, Mass.

Its search engine and associated database are licensed to U.S. company Lycos, which in February announced the launch of mp3.lycos.com, which it called "the world's largest searchable database of MP3 audio files on the Web" (Billboard, Feb. 13).

Fiskvik says a number of legal issues remain to be explored, primarily whether FAST's international activities on the Internet are subject to Norwegian law. He says, "It will be a principal question for the police to look for evidence concerning the location of FAST's equipment. The location of their server will be central."

The attitude of prosecutors will also be central to any criminal case. One source within the public prosecution service says that Internet-based music piracy is simply too small a crime for prosecutors to be interested. The source adds, "There is also another issue. We are here to protect Norwegian citizens, and this is more of an international matter. If it's a cause for concern for the music industry, let them take this case to Britain or America."

Fiskvik says that if the legal authorities in Norway decide the case is beyond their jurisdiction, that will be an important and valuable lesson in how the largely undefined area of the Internet is to be regulated. He adds that it is not his decision as to whether IFPI or the RIAA would pursue an action against FAST outside Norway.

However, the IFPI worldwide secretariat in London is incensed by what it perceives to be FAST's activities and appears determined to press ahead.

Director of operations Mike Edwards says, "FAST has developed a search engine software that encourages massive systematic copyright piracy by searching all MP3 files worldwide and then storing all the direct links to those files in a database. It involves software that continually scans the Internet for new MP3 files, monitors the availability of each MP3 server, and updates, hour by hour, the database of links."

Edwards adds, "The Lycos/FAST search engine should be promoting opportunities for the many start-up businesses that are pioneering legitimate electronic delivery of music over the Internet. Instead, however, this search engine is doing the opposite—it is providing a service where virtually no authorized files can be found."

IFPI worldwide chairman Jason Berman says this first action against a search engine company is a reflection of the new realities of the world marketplace.

"Right now we're facing a terrible combination," he says. "We have a major piracy problem with physical product, and, at the same time, what we have with FAST is a virtually all-pirate atmosphere which in some respects prevents us from doing legitimate business."

Berman says that, like Fiskvik, he has been encouraged by his conversations with Norwegian prosecutors that they will proceed with the case.

The Norwegian prosecution service says a decision on whether to go ahead may take between six and nine months.

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.

HOT 100 SPOTLIGHT™

This column was prepared by Geoff Mayfield with assistance from Keith Caulfield and Steve Graybow.

FINE-TUNING: Four months have passed since the charts department overhauled The Billboard Hot 100 (Billboard, Dec. 5, 1998). Having road-tested the new methodology for one-third of the chart year, and in response to changes in the market, it's time to do some tinkering under the hood.

A refinement of criteria on Hot Country Singles & Tracks will remove nine stations from that chart's panel, effective next issue. At the same time, those nine stations will also be removed the Hot 100 radio panel. Although the combined audience of the nine stations does not represent a significant percentage of listeners represented by the Hot 100 panel, this revision may have a subtle impact on the chart's mix.

Even before this alteration, we had noticed a drop in the Hot 100's country content. At the start of the chart year, Nashville roster acts accounted for as many as 28 slots in some weeks; for the last few weeks, the number has hovered between 22 and 24. There are 26 on this issue's list.

Coming next is an adjustment in the calculation of the chart's retail points. The formula, unveiled in the Dec. 5, 1998, issue, was intended to yield a ratio of 75% radio points and 25% retail points. However, an increase in the sales index has shifted the chart to a 70/30 ratio for the past five weeks. The elevation in retail's impact, in part, has been motivated by the changes in the Hot 100 methodology: Since the chart's retooling, Billboard has learned of at least six top 15 singles that labels would not have released to retail had the Hot 100's old rules still been in place.

Unit volume on Hot 100 Singles Sales for each of Billboard's four March issues stands 22.5% ahead of sales that singles posted in November's four issues, when Billboard calculated the formula now in place.

The effect of the adjustment will be subtle. On last issue's chart, a 25% ratio would have seen **Busta Rhymes Featuring Janet**'s "What's It Gonna Be?!" bolt to No. 10, rather than No. 8. TLC, with its huge radio audience, would have placed "No Scrubs" at No. 5, a notch higher than last issue's rank.

The new formula takes effect in the May 1 Billboard. Test charts based on the new ratio will be released at noon ET on Fridays via Billboard Information Network and Broadcast Data Systems, starting April 2.

SYMBOLISM: The debut of the Recording Industry Assn. of America's diamond award has Billboard's singles chart trading diamonds for daggers, as a new symbol designates songs for which videos have been produced. Since clips seem so common—87% of this issue's Hot 100 and 83% of the current Hot R&B Singles & Tracks list have them—we considered ending this identification. However, videos are not as abundant on other formats. Just 30% of the tracks on the Hot Dance Music/Club Play list and 56% of the current Hot Country Singles & Tracks have gone before a camera, so we will continue to list this data on our singles lists.

The diamond now designates titles with net shipments of 10 million units (see Between the Bullets, page 96), a milestone albums see far more frequently than singles do. The only single certified diamond to this point is **Elton John**'s "Candle In The Wind 1997"/"Something About The Way You Look Tonight," released a little more than 18 months ago.

MORE SHIFTS AT UNIVERSAL STUDIOS

(Continued from page 6)

Kornblau says the division will fully utilize the UMVD machine, which he says "maximizes every SKU of product."

With the increased product flow and various changes at the video unit, Kornblau says, there were at times miscommunications among departments.

"We need to work closer with sales and marketing and come up with a way to leverage our product," he says.

Other members of the executive office were executive VP of international Andrew Kairey, who oversaw the recently dissolved CIC Video International joint venture, and executive VP/COO Bill Clark.

Kairey, whose position is being reevaluated, is supervising the transition from CIC to PolyGram internationally, and Clark will most likely be reassigned to Universal's motion picture group, according to Kornblau.

UMVD, which has a similar executive office setup, will remain the same, with Henry Droz as president and Jim Urie as executive VP/GM.

In his new position, Kornblau has a split report to McGurk and Droz.

A string of box-office disappointments, including "Meet Joe Black" and "Babe: Pig In The City," hasn't helped the video division. Its last major sell-through hits were "Liar Liar" and "The Lost World: Jurassic Park," more than two years ago.

In addition, a plan to revitalize "The American Tail" animated series last year fell well below the studio's expectations.

But Kornblau says that the studio has "turned a corner" and that the slate of upcoming video releases is the strongest it has had in years.

Universal is prepping the release of DreamWorks' Academy Award winners "Saving Private Ryan" and "The Prince Of Egypt." The former is due as a VHS-only rental title on May 25, while the latter is slated as a fourth-quarter sell-through title.

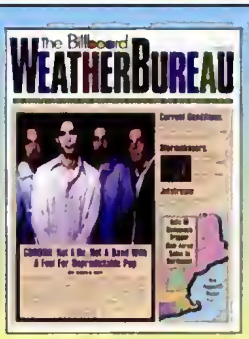
The division will also handle the critically acclaimed and multi-award-winning films "Gods And Monsters," "Affliction," and "Hilary And Jackie."

Universal's biggest moneymaker of 1998, "Patch Adams" with Robin Williams, is expected later this year as a rental title.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 3, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) — TITLE	PEAK POSITION
				◄ No. 1 ►	
1	1	1	4	**TLC** LAFACE 26055*/ARISTA (11.98/17.98) 4 weeks at No. 1 — FANMAIL	1
2	4	3	4	**EMINEM** WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98) — THE SLIM SHADY LP	2
3	3	4	10	**BRITNEY SPEARS** ▲³ JIVE 41651 (10.98/16.98) — ...BABY ONE MORE TIME	2
4	5	2	30	**LAURYN HILL** ▲⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98) — THE MISEDUCATION OF LAURYN HILL	1
				◄ Hot Shot Debut ►	
5	NEW ▶		1	**GINUWINE** 550 MUSIC 69598*/EPIC (11.98 EQ/16.98) — 100% GINUWINE	5
8	6	5	72	**SHANIA TWAIN** ▲⁵ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98) — COME ON OVER	2
7	9	9	18	**THE OFFSPRING** ▲³ COLUMBIA 69661* (11.98 EQ/17.98) — AMERICANA	2
8	7	7	19	**CHER** ▲ WARNER BROS. 47121 (10.98/17.98) — BELIEVE	7
9	8	8	60	**DIXIE CHICKS** ▲⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS — WIDE OPEN SPACES	4
10	NEW ▶		1	**SOUNDTRACK** ROCK LAND 90314*/INTERSCOPE (11.98/17.98) — LIFE	10
11	10	11	25	**EVERLAST** ▲² TOMMY BOY 1236 (11.98/17.98) HS — WHITEY FORD SINGS THE BLUES	9
12	2	—	2	**C-MURDER** NO LIMIT 50035*/PRIORITY (11.98/17.98) — BOSSALINIE	2
13	15	15	25	**JAY-Z** ▲⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) — VOL. 2... HARD KNOCK LIFE	1
14	12	13	13	**DMX** ▲² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98) — FLESH OF MY FLESH BLOOD OF MY BLOOD	1
15	14	12	52	**'N SYNC** ▲⁴ RCA 67613 (11.98/17.98) — 'N SYNC	2
16	16	19	20	**JUVENILE** ● CASH MONEY 53162/UNIVERSAL (10.98/16.98) — 400 DEGREEZ	16
17	17	16	17	**2PAC** ▲⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) — GREATEST HITS	3
18	24	27	31	**KORN** ▲² IMMORTAL 69001*/EPIC (11.98 EQ/17.98) — FOLLOW THE LEADER	1
19	21	18	69	**WILL SMITH** ▲⁶ COLUMBIA 68683* (10.98 EQ/17.98) — BIG WILLIE STYLE	8
20	20	24	10	**SUGAR RAY** ● LAVA/ATLANTIC 83151*/AG (10.98/16.98) — 14:59	19
21	18	10	4	**THE ROOTS** MCA 11948* (10.98/16.98) — THINGS FALL APART	4
22	25	23	88	**SARAH MCLACHLAN** ▲⁵ ARISTA 18970 (10.98/17.98) — SURFACING	2
23	19	17	11	**VARIOUS ARTISTS** ▲ KOCH 8803 (9.98/16.98) — WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
24	23	20	14	**TYRESE** ● RCA 66901* (10.98/16.98) HS — TYRESE	17
25	27	26	44	**DMX** ▲² RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98) — IT'S DARK AND HELL IS HOT	1
26	11	—	2	**MASE PRESENTS HARLEM WORLD** ALL OUT/SO SO DEF 69503*/COLUMBIA (11.98 EQ/17.98) — THE MOVEMENT	11
27	26	21	84	**BACKSTREET BOYS** ◆¹⁰ JIVE 41589 (11.98/17.98) — BACKSTREET BOYS	4
28	NEW ▶		1	**CHARLOTTE CHURCH** SONY CLASSICAL 60957 (10.98 EQ/16.98) — VOICE OF AN ANGEL	28
29	13	6	3	**GEORGE STRAIT** MCA NASHVILLE 70050 (10.98/16.98) — ALWAYS NEVER THE SAME	6
30	32	41	21	**98 DEGREES** ▲ MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98) — 98 DEGREES AND RISING	30
31	43	50	14	**BUSTA RHYMES** ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98) — E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
32	22	14	6	**VARIOUS ARTISTS** GRAMMY/ELEKTRA 62381/EEG (11.98/17.98) — 1999 GRAMMY NOMINEES	8
33	30	31	77	**CREED** ▲² WIND-UP 13049 (10.98/16.98) HS — MY OWN PRISON	22
34	29	22	19	**R. KELLY** ▲⁴ JIVE 61625* (19.98/24.98) — R.	2
35	NEW ▶		1	**BLACK MOON** DUCK DOWN 50039*/PRIORITY (10.98/16.98) — WAR ZONE	35
36	38	38	12	**ORGY** ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS — CANDYASS	36
37	34	30	53	**LIMP BIZKIT** ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS — THREE DOLLAR BILL, Y'ALL	22
38	NEW ▶		1	**B*WITCHED** EPIC 69751 (10.98 EQ/16.98) — B*WITCHED	38
39	48	55	14	**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98) HS — YOU'VE COME A LONG WAY, BABY	39
40	36	33	26	**GOO GOO DOLLS** ▲² WARNER BROS. 47058 (10.98/16.98) — DIZZY UP THE GIRL	15
41	31	32	18	**MARIAH CAREY** ▲³ COLUMBIA 69670* (11.98 EQ/17.98) — # 1'S	4
42	28	—	2	**VAN MORRISON** POINTBLANK 47148/VIRGIN (12.98/17.98) — BACK ON TOP	28
43	33	25	21	**VARIOUS ARTISTS** ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98) — NOW	10
44	37	35	21	**DRU HILL** ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98) — ENTER THE DRU	2
45	39	45	30	**ROB ZOMBIE** ▲ GEFFEN 25212*/INTERSCOPE (10.98/16.98) — HELLBILLY DELUXE	5
46	35	29	41	**BRANDY** ▲⁴ ATLANTIC 83039*/AG (10.98/17.98) — NEVER S-A-Y NEVER	2
47	40	37	9	**DAVE MATTHEWS/TIM REYNOLDS** ▲ BAMA RAGS 67755/RCA (19.98 CD) — LIVE AT LUTHER COLLEGE	2
48	55	67	19	**112** ● BAD BOY 73021*/ARISTA (10.98/16.98) — ROOM 112	20
49	NEW ▶		1	**JOEY MCINTYRE** C2 69856 (11.98 EQ/17.98) — STAY THE SAME	49
50	NEW ▶		1	**SILVERCHAIR** EPIC 69816 (11.98 EQ/16.98) — NEON BALLROOM	50
51	42	40	36	**MONICA** ▲ ARISTA 19011* (10.98/16.98) — THE BOY IS MINE	8
52	50	48	6	**COLLECTIVE SOUL** ● ATLANTIC 83162/AG (10.98/16.98) — DOSAGE	21
53	53	52	68	**ANDREA BOCELLI** ▲² PHILIPS 539207 (10.98 EQ/17.98) HS — ROMANZA	35
54	46	43	18	**JEWEL** ▲³ ATLANTIC 82950*/AG (10.98/17.98) — SPIRIT	3
55	47	34	4	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 55#933*/MERCURY (10.98 EQ/16.98) — CHYNA DOLL	1
56	45	64	4	**THE CHIEFTAINS** RCA VICTOR 68968 (10.98/16.98) — TEARS OF STONE	56
57	49	42	18	**WHITNEY HOUSTON** ▲² ARISTA 19037* (11.98/17.98) — MY LOVE IS YOUR LOVE	18
58	47	28	4	**BLONDIE** BEYOND 78003 (10.98/16.98) — NO EXIT	18
59	45	34	3	**SILKK THE SHOCKER** NO LIMIT 50003*/PRIORITY (10.98/17.98) — MADE MAN	1
60	51	39	51	**SOUNDTRACK** ▲⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) — CITY OF ANGELS	1
61	52	44	18	**GARTH BROOKS** ◆¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98) — DOUBLE LIVE	1
62	54	47	25	**KIRK FRANKLIN** ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98) — THE NU NATION PROJECT	7
63	44	—	2	**SOUNDTRACK** JIVE 41671 (11.98/17.98) — THE CORRUPTOR	44
64	63	56	107	**MATCHBOX 20** ▲⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS — YOURSELF OR SOMEONE LIKE YOU	5
65	58	60	45	**LENNY KRAVITZ** ▲ VIRGIN 45605 (10.98/16.98) — 5	36
66	64	57	17	**METALLICA** ▲⁴ ELEKTRA 62299*/EEG (18.98/24.98) — GARAGE INC.	2
67	66	58	14	**VARIOUS ARTISTS** ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98) — DJ CLUE? THE PROFESSIONAL	26
68	69	63	9	**JESSE POWELL** SILAS 11789/MCA (10.98/16.98) — 'BOUT IT	63
69	61	53	25	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98) — AQUEMINI	2
70	57	46	25	**SHERYL CROW** ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98) — THE GLOBE SESSIONS	5
71	58	49	55	**MADONNA** ▲⁵ MAVERICK 46847/WARNER BROS. (10.98/17.98) — RAY OF LIGHT	2
				◄ Greatest Gainer/Heatseeker Impact ►	
72	177	—	2	**THE CORRS** 143/LAVA 83164/AG (10.98/16.98) HS — TALK ON CORNERS: SPECIAL EDITION	72
73	60	104	3	**SOUNDTRACK** VIRGIN 47174 (12.98/17.98) — CRUEL INTENTIONS	60
74	59	—	2	**SELENA** EMI LATIN 97886 (11.98/17.98) — ALL MY HITS TODOS MIS EXITOS	59
75	NEW ▶		1	**VARIOUS ARTISTS** ATLANTIC 83158/AG (10.98/17.98) — THE ABSOLUTE HITS	75
76	70	79	27	**RICKY MARTIN** ● SONY DISCOS 82653 (9.98 EQ/14.98) — VUELVE	70
77	62	54	20	**ALANIS MORISSETTE** ▲³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98) — SUPPOSED FORMER INFATUATION JUNKIE	1
				◄ Pacesetter/Heatseeker Impact ►	
78	125	—	2	**BAZ LUHRMANN** CAPITOL 57636 (16.98 CD) HS — SOMETHING FOR EVERYBODY	78
79	74	68	15	**REDMAN** ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98) — DOC'S DA NAME 2000	11
80	88	89	11	**GODSMACK** REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS — GODSMACK	80
81	77	71	76	**EVERCLEAR** ▲² CAPITOL 36503* (10.98/16.98) — SO MUCH FOR THE AFTERGLOW	33
82	56	—	2	**SHANICE** LAFACE 26058*/ARISTA (10.98/16.98) — SHANICE	56
83	73	73	19	**NEW RADICALS** ● MCA 11858 (10.98/16.98) HS — MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
84	72	115	20	**BEE GEES** POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98) — ONE NIGHT ONLY	72
85	79	62	39	**SOUNDTRACK** ▲³ COLUMBIA 69440 (11.98 EQ/17.98) — ARMAGEDDON — THE ALBUM	1
86	67	—	2	**CHER** GEFFEN 24509/INTERSCOPE (10.98/16.98) — IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	67
87	82	77	18	**METHOD MAN** ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98) — TICAL 2000: JUDGEMENT DAY	2
88	87	85	47	**DAVE MATTHEWS BAND** ▲² RCA 67660* (10.98/16.98) — BEFORE THESE CROWDED STREETS	1
89	76	61	14	**MYSTIKAL** ▲ NO LIMIT 41655/JIVE (11.98/16.98) — GHETTO FABULOUS	5
90	89	82	45	**GARBAGE** ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98) — VERSION 2.0	13
91	80	69	28	**HOLE** ▲ DGC 25164/INTERSCOPE (10.98/16.98) — CELEBRITY SKIN	9
				◄ Heatseeker Impact ►	
92	108	109	10	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS — WWW.THUG.COM	92
93	84	72	37	**BARENAKED LADIES** ▲³ REPRISE 46963/WARNER BROS. (10.98/16.98) — STUNT	3
94	86	80	48	**FAITH HILL** ▲² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98) — FAITH	7
95	75	51	3	**KENNY CHESNEY** BNA 67655/RLG (10.98/16.98) — EVERYWHERE WE GO	51
96	71	95	20	**SOUNDTRACK** ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98) — TOUCHED BY AN ANGEL: THE ALBUM	16
97	83	65	6	**VARIOUS ARTISTS** GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98) — 1999 GRAMMY RAP NOMINEES	54
98	NEW ▶		1	**VARIOUS ARTISTS** COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98) — THE ALL TIME GREATEST MOVIE SONGS	98
99	NEW ▶		1	**JEFF BECK** EPIC 67987 (11.98 EQ/17.98) — WHO ELSE!	99
100	85	66	70	**CELINE DION** ▲³ 550 MUSIC 68861/EPIC (10.98 EQ/17.98) — LET'S TALK ABOUT LOVE	1
101	93	86	21	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98) — KEEP THE FAITH	6
102	96	96	19	**U2** ● ISLAND 524613/MERCURY (11.98 EQ/17.98) — THE BEST OF 1980-1990	45
103	NEW ▶		1	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 6064/WALT DISNEY (10.98/16.98) — MANNHEIM STEAMROLLER MEETS THE MOUSE	103
104	103	87	27	**SOUNDTRACK** ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98) — RUSH HOUR	5
105	99	91	24	**CAKE** ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98) — PROLONGING THE MAGIC	33
106	97	83	20	**SOUNDTRACK** ▲ INTERSCOPE 90181 (10.98/17.98) — THE RUGRATS MOVIE	19
107	95	84	49	**ANDREA BOCELLI** ● PHILIPS 462033 (10.98 EQ/17.98) — ARIA — THE OPERA ALBUM	59

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	92	59	4	**YUKMOUTH** RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
109	91	75	6	**EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON** ASYLUM 62275/EEG (11.98/17.98)	TRIO II	62
110	94	78	10	**SOUNDTRACK** HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
111	104	88	36	**BEASTIE BOYS** ▲[3] GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
112	105	107	20	**TOTAL** ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
113	101	105	53	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
114	138	155	12	**KID ROCK** LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	114
115	120	126	5	**SIXPENCE NONE THE RICHER** SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	115
116	90	76	6	**SOUNDTRACK** 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
117	106	98	102	**THIRD EYE BLIND** ▲[4] ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
118	114	110	24	**PHIL COLLINS** ● FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
119	102	93	8	**JIM BRICKMAN** WINDHAM HILL 11398 (10.98/16.98)	OESTINY	42
120	100	81	7	**TEAR DA CLUB UP THUGS OF THREE 6 MAFIA** HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
121	113	101	41	**EVE 6** ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
122	107	90	27	**SHAWN MULLINS** ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
123	112	100	4	**BONEY JAMES** WARNER BROS 47283 (10.98/16.98)	BODY LANGUAGE	91
124	109	120	3	**SOUNDTRACK** HOLLYWOOD 62180 (10.98/17.98)	THE OTHER SISTER	109
125	98	70	4	**TRACY BYRD** MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
126	78	—	2	**WILCO** REPRISE 47282/WARNER BROS (10.98/16.98)	SUMMERTEETH	78
127	163	194	31	**FIVE** ● ARISTA 19003 (10.98/16.98) HS	FIVE	112
128	110	—	2	**BETH ORTON** HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) HS	CENTRAL RESERVATION	110
129	81	—	2	**C-BO** AWOL/NOO TRYBE 47206/VIRGIN (10.98/15.98)	THE FINAL CHAPTER	81
130	111	94	4	**VARIOUS ARTISTS** EMI CHRISTIAN/WORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
131	118	118	22	**VARIOUS ARTISTS** ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
132	119	103	25	**DEBORAH COX** ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
133	136	123	17	**DJ QUIK** PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
134	115	114	33	**EAGLE-EYE CHERRY** ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
135	124	108	31	**THE TEMPTATIONS** ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
136	121	—	3	**JOHN TESH** GTSP 559673 (10.98 EQ/17.98)	ONE WORLD	121
137	122	131	19	**VARIOUS ARTISTS** ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
138	117	92	39	**THE BRIAN SETZER ORCHESTRA** ▲[2] INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
139	132	127	12	**SOUNDTRACK** WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
140	127	124	30	**VARIOUS ARTISTS** ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
141	133	116	17	**BONE THUGS-N-HARMONY** ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
142	134	129	101	**SAVAGE GARDEN** ▲[5] COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	3
143	129	111	18	**ICE CUBE** ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
144	126	106	17	**SOUNDTRACK** ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
145	142	130	19	**GEORGE MICHAEL** ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
146	128	102	26	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
147	137	152	94	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98)	EVERYWHERE	2
148	149	137	27	**MARILYN MANSON** ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
149	135	181	59	**SOUNDTRACK** ▲[2] MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
150	189	187	4	**LIT** RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	150
151	156	153	71	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
152	RE-ENTRY		17	**ELVIS CRESPO** ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	147
153	131	151	22	**JONNY LANG** ● A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
154	147	138	34	**MARK WILLS** ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
155	170	—	2	**LES NUBIANS** OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	155
156	141	144	26	**DC TALK** ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
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158	154	135	41	**VARIOUS ARTISTS** ● RAZOR & TIE 69004 (11.98/17.98)	MONSTERS OF ROCK	112
159	116	74	5	**MR. SERVON** NO LIMIT 50045*/PRIORITY (10.98/16.98)	OA NEXT LEVEL	14
160	123	99	3	**SAWYER BROWN** CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
161	146	119	11	**SARA EVANS** RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	116
162	130	97	4	**JIMI HENDRIX** EXPERIENCE HENDRIX 11931*/MCA (19.98/24.98)	LIVE AT THE FILLMORE EAST	65
163	139	139	8	**VARIOUS ARTISTS** BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
164	162	184	4	**LOS TRI-O** ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	162
165	167	149	56	**BIG BAD VOODOO DADDY** ▲ COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
166	144	112	4	**TEVIN CAMPBELL** QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	88
167	185	—	42	**NATALIE MERCHANT** ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
168	151	125	32	**KELLY PRICE** ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
169	159	132	30	**MONIFAH** UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
170	158	141	33	**DIAMOND RIO** ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
171	157	143	30	**ALABAMA** ▲[2] RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
172	148	145	18	**SOUNDTRACK** ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
173	153	117	27	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
174	197	199	45	**JOHN MELLENCAMP** ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
175	161	142	10	**THE BLACK CROWES** AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
176	155	113	6	**MARK CHESNUTT** DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
177	160	156	72	**SPICE GIRLS** ▲[3] VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
178	169	150	21	**DIVINE** PENDULUM 12325/REO ANT (10.98/16.98) HS	FAIRY TALES	126
178	140	122	4	**THE SUPERTONES** BEC 17415 (10.98/15.98)	CHASE THE SUN	95
180	166	147	21	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	109
181	180	159	70	**METALLICA** ▲[3] ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
182	164	163	22	**SOUNDTRACK** TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
183	165	136	79	**USHER** ▲[4] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
184	NEW ▶		1	**DROPKICK MURPHYS** HELLCAT 80413*/EPITAPH (10.98/14.98) HS	THE GANG'S ALL HERE	184
185	172	160	79	**MASTER P** ▲[2] NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
186	171	158	20	**JIMI HENDRIX** EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
187	176	165	77	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
188	191	188	12	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	136
189	145	121	8	**SOUNDTRACK** POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
190	188	170	20	**ANDREA BOCELLI** ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
191	152	128	7	**QUINCY JONES** QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
192	182	148	32	**GERALD LEVERT** ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
193	173	—	33	**SOUNDTRACK** ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
194	NEW ▶		1	**MCDERMOTT, KEARNS & TYNAN** MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS	194
195	186	162	33	**SNOOP DOGG** ▲[2] NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
196	175	175	26	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
197	192	186	82	**INSANE CLOWN POSSE** ● ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
198	196	192	21	**VARIOUS ARTISTS** ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
199	181	161	67	**SOUNDTRACK** ◆[10] SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
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PERSEVERANCE PAYS OFF FOR SQUINT'S SIXPENCE NONE THE RICHER

(Continued from page 1)

The modern rock band's single "Kiss Me" is No. 6 on The Billboard Hot 100 this issue. The single, fueled by exposure in the film "She's All That," was certified gold by the Recording Industry Assn. of America.

"Kiss Me" is also the first single from the soundtrack to the WB-TV series "Dawson's Creek." That project will be released in late April on Columbia Records, which has partnered with Squint to work the single.

"In an environment when most people are sale-pricing singles, it's not on sale, and it's made it to the top five on the Hot 100," says Jerry Blair, senior VP of the Columbia Records Group. "This proves when people really want something, they go out and buy it."

Driving the single to the upper reaches of the Hot 100 has been a labor of love for Squint, a Nashville independent label/film company founded by artist/producer/director Steve Taylor. In a time when many labels seem to have a mentality of "toss it against the wall and see if it sticks," Squint's dedication to breaking Sixpence to a national audience through relentless promotion is an admirable attack that has reaped rewards.

"The perseverance of Squint has absolutely paid off," says Garett Michaels, PD at modern rock station WPLT Detroit.

Valley Media product manager Kevin Hawkins agrees. "Kudos to Squint for staying with this project as long as they have," he says. "The last week was the best week we've had with this record to date."

Tower Nashville GM Jon Kerlikowske recalls Squint calling him to secure an art board outside the store for Sixpence early on before he'd ever heard of the band. "All of a sudden, they've really exploded," he says.

Squint's scrappy indie efforts gained some major-label muscle last fall when it partnered with Columbia to promote the single. John Kalodner, Columbia's senior VP of A&R, saw the band at Los Angeles' Viper Room and became a fan. He introduced the single to Blair. From there, the Columbia team helped place the song in the film "She's All That" and has helped propel the song at top 40.

"We have built up our own Squint promotion team throughout 1998," says Squint VP Stephen Prendergast. "We have five people working with us in that capacity. We integrated our little team with [Columbia's] monster team and tried to find as many ways to work together as we could."

Prendergast says that in addition to top 40 airplay, the band has also gained a solid foundation in other formats, such as modern rock (Los Angeles' KROQ recently added the single), college, and triple-A.

Louis Kaplan, PD at KLLC San Francisco, refers to Sixpence as "the Cinderella story of the year."

But while the group's success may seem to have happened overnight, it actually took the Grammy-nominated band a few years to get to the ball.

"This is not a pop act with a fluke song," says label founder Taylor. "They are a veteran band. Even though they are young, they've been together years."

Sixpence None The Richer, which takes its moniker from a C.S. Lewis story, comprises lead vocalist Leigh Nash, cellist/guitarist/principal songwriter Matt Slocum, drummer Dale Baker, bassist Justin Cary, and rhythm guitarist Sean Kelly.

After circulating a demo around Austin, Texas, the band signed with Nashville-based R.E.X. Records and released its first album, "The Fatherless And The Widow," in 1993. The band's initial success came in the Christian market, with 1995's "This Beautiful Mess" winning a Dove Award. This was followed in 1995 with the EP "Tickets For A Prayer Wheel."

The group gained an audience early on by headlining its own dates, as well as opening for 10,000 Maniacs and the Smithereens.

Sixpence signed with Squint in 1997 and released its self-titled label debut in November. Squint signed a distribution deal with Alternative Distribution Alliance in early 1998, and the label began actively working the "Kiss Me" single by soliciting initial support at college, public, and triple-A radio. Last summer, the single began gaining steam at modern rock and modern AC radio.

Squint also serviced a "Kiss Me" video. Filmed in Paris, the clip paid homage to the work of French director François Truffaut (Billboard, July 4, 1998).

Since the song's inclusion in "She's All That," another video with clips from the movie has been issued. According to Blair, still another version, with footage from "Dawson's Creek," will be serviced soon.

Nash credits the film with having a major impact on the single's explosion at radio. "It makes a lot of people obviously more aware of the band and our music," she says. "I just didn't realize what a big difference it was going to make."

Slocum agrees. "The movies are sueh a huge vehicle for songs these days," he says. "And I think a lot of it, too, had to do with going in and meeting people and making relationships. It was wild how much that meant to a lot of radio stations that we actually came to their station, met them, and performed for them."

Thus far, the album has sold more than 123,000 units, according to Squint, in a mix of mainstream and Christian outlets.

Prendergast says the label is fanning the fire for the full set at retail with point-of-purchase materials, such as bin cards tying the band to the song. There also are plans for $100,000 in TV ads on MTV, VH1, and other outlets; print ads are also planned.

Prendergast says the label is also exploring options internationally.

For their part, Slocum and Nash are grateful to Squint.

"I think it's a huge vote for artist development and what labels used to do with a band—bringing them in and looking at it as a 10- to 15-year relationship," Slocum says. "Growing a band, as opposed to, 'Get them in here, get them a single, sell a lot of records, and get them out of here.' "

ASCAP

(Continued from page 6)

money if they air programs that contain no ASCAP music, or if they enter into direct fee arrangements with ASCAP's publisher and writer members.

The court is also being asked to include in the new rate structure stations' analog and digital TV signals, as well as local stations' use of the Internet. Pending its own court filing, ASCAP says it will not comment on the TV group's filing.

While the current pact between ASCAP and the local stations, which are represented by the trade group Television Music License Committee, expires Wednesday (31), the court will set interim fees pending the outcome of the stations' court filing.

Failure between the stations and ASCAP to negotiate a new rate structure brought the matter to federal court; under a 1950 consent decree between ASCAP and the U.S. Justice Department, the court is mandated to approve new rates.

ASCAP has separate rate agreements with the ABC, CBS, and NBC networks.

U.S. ROCKABILLY LABELS, DISTRIBUTORS

(Continued from page 90)

Other modern labels having an impact are Los Angeles-based Ecofonic, which was founded by the recording act Dickerson, and Brooklyn, N.Y.-based Norton Records, which is headed by Billy Miller and Miriam Linna.

Buttressing the revival is the distribution foundation laid by Orange, Calif.-based Hep Cat Distribution in the West and Pittsburgh-based Get Hip Distribution in the East.

Frustrated by the unavailability of rockabilly music in the U.S., Gabby Castallena started Hep Cat in 1993 as a distributor and mail-order catalog company. Initially distributing and selling just vintage and contemporary rockabilly, the company now handles hillbilly boogie, Western swing, big band, and jump blues.

Hep Cat provides a viable outlet for the many artists who are releasing their own albums, like Texas rockabilly artist Mack Stevens on the Corsicana, Texas-based Freedonia label; the Racketeers on the Boston-based Scollay Square label, which also serves as the label for the Raging Teens; and hot new act Josie Kreuzer, who has developed a style similar to Wanda Jackson and Janis Martin.

Get Hip Distribution is another prime source for rockabilly. In business for 10 years, the company carries rockabilly, psychobilly, rock-'n'roll, and garage music, according to Get Hip manager Barbara Bernardo. BRIAN LIGHT

BETWEEN THE BULLETS



by Geoff Mayfield

DIAMONDS ARE FOREVER: Effective with this issue, Billboard's charts recognize the newest award from the Recording Industry Assn. of America (RIAA), the diamond certification, bestowed to albums and singles with net U.S. shipments of at least 10 million units (**Billboard*Bulletin*, March 3**). To do so, we have appropriated the diamond-shaped symbol, which prior to this issue was used on our singles charts to highlight songs for which videoclips have been produced.

Unlike platinum awards, which are awarded in multiples (double-platinum for net shipments of 2 million, triple-platinum for 3 million, etc.), the RIAA will not issue double diamond awards for titles that surpass 20 million units. The boxed set rule—in which the shipments of boxes or double albums that last 100 minutes or more are multiplied by the number of CDs or albums in the set—is applied to diamond certifications.

As with multi-platinum albums on our charts, the number that follows the diamond symbol designates the platinum level for which the title has been certified. For example, on Top Pop Catalog Albums, the "11" that follows the diamond symbol on **Metallica's** self-titled 1991 album means that in addition to its diamond award, the set has been certified 11-times platinum for shipments of 11 million copies.

The diamond will be most frequently found on Top Pop Catalog Albums, The Billboard 200, Top Country Catalog Albums, and—we suppose for as long as **Garth Brooks** records—Top Country Albums. The symbol, however, will be used on any chart that houses a diamond-level album or single.

In the diamond symbol's inaugural Billboard issue, the certification appears at three rungs on The Billboard 200: **Backstreet Boys'** self-titled debut, No. 27; Brooks' "Double Live," No. 61; and the "Titanic" soundtrack, No. 199. It appears 10 times on Top Pop Catalog: the previously mentioned "Metallica," No. 1; **Shania Twain's** "The Woman In Me," No. 4; **Alanis Morissette's** "Jagged Little Pill," No. 6; **Pink Floyd's** "Dark Side Of The Moon," No. 7, and "The Wall," No. 20; **Guns N' Roses'** "Appetite For Destruction," No. 12; **Celine Dion's** "Falling Into You," No. 19; **James Taylor's** "Greatest Hits," No. 21; **AC/DC's** "Back In Black," No. 25; and Brooks' "The Hits," No. 44.

IRISH EYES ARE SMILING: As predicted here last issue, TV exposure and St. Patrick's Day deliver handsome gains for the mostly Irish **B*Witched**, who debut at No. 38 (37,000 units), and Irish siblings **the Corrs**, who jump more than 100 places, to No. 72. With their sales more than tripling, the Corrs easily win the big chart's Greatest Gainer.

Veteran act **the Chieftains** almost always prosper on St. Patrick's Day. This year, with "Live With Regis & Kathie Lee" and "Late Night With Conan O'Brien" on board, is no exception (65-56, a 21% gain).

STORIES TO TELL: **Charlotte Church**, the 12-year-old soprano who turned heads with a breathtaking performance at the National Assn. of Recording Merchandisers' recent convention, now startles chart watchers. With 45,000 units, the classical vocalist debuts at No. 28 on The Billboard 200, ahead of former **New Kids On The Block** member **Joey McIntyre** and multi-platinum rock band **Silverchair** (Nos. 49 and 50, respectively). The debut artist benefits from a well-orchestrated awareness campaign, including a release-week stop on **Rosie O'Donnell's** daytime show, but Church's first-week splash even exceeded Sony Classical's most optimistic projections. She appeared March 26 on "Late Show With David Letterman" and is to be featured on the Friday (2) edition of "Dateline NBC" . . . In addition to boosting Church and **the Corrs**, "Rosie O'Donnell" is a plank in **Lenny Kravitz's** climb (68-65), while "The Tonight Show" helps bring bullets to **Sixpence None The Richer** (120-115) and **Big Bad Voodoo Daddy** (167-165). **Ginuwine**, with Hot Shot Debut ribbons on both The Billboard 200 (No. 5, 124,000 units) and Top R&B Albums (No. 2), was a guest on "Regis & Kathie Lee," while **DJ Quik** rides the "Soul Train" to bullets on both charts (46-40 on the R&B list, 136-133 on the big chart) . . . Univision talk-show hostess **Cristina Saralegui** has been described as the Latin equivalent of **Oprah Winfrey**, and this issue her "Cristina" program helps deliver an Oprah-like bounce for **Elvis Crespo**. With a 40% gain, he jumps 6-3 on this issue's unpublished Billboard Latin 50, 17-6 on Heatseekers, and reenters The Billboard 200 at No. 152. Crespo also appeared on the Telemundo network's March 19 coverage of Miami's Carnaval En La Calle Ocho (Carnival On 8th Street), an event also covered that same night by a special on Univision stations . . . Hey folks, the $18.98 barrier has been pierced. The price tier, which previously had been used only occasionally on two-CD sets, is employed for a single-disc offering assembled by Sony Music Soundtrax. "The All Time Greatest Movie Songs," a compilation shared by the Epic and Columbia label groups, debuts at No. 98 with a wholesale price that projects to an $18.98 shelf price. So is this a one-time thing, or is this the new tag for premium sets?

CAPRICORN PICKS UP JACK LOGAN'S 'BUZZ'

(Continued from page 11)

Vinyl may have provided the fresh outlook, but Logan and friends, particularly his longtime collaborator Kelly Keneipp, have never been short on songs. Logan says he has more than 1,000 on tape, the product of years of writing music in his spare time. He and Keneipp, who produced Logan's "Mood Elevator" and "Tinker," have even begun their own record label, Backburner, in order to release their own home recordings and those of friends (see story, this page).

Culled from Logan's tapes, the songs on "Buzz Me In" range from country-tinged ballads to all-out rock songs to Elvis Costello-style pop numbers. "He's such a prolific writer, sometimes you can't see the woods for the trees," says Vinyl, who notes that Logan and Keneipp were often "baffled as to why I picked certain songs" from their demos.

The album is undoubtedly Logan's most high-fidelity set to date, and Vinyl says of Logan and his Keneipp-led backing band, Liquor Cabinet, "I know that these guys came from a lo-fi background, and there's a fear of things sounding too slick, too straight. But I wanted to bring it all up a level, enhance it." Comments Keneipp, "People aren't going to say, 'That's not a real Jack Logan album,' but it is much more refined. We put a lot more work into it."

"Buzz Me In" is so diverse that "you could listen from one song to the next and not know it's the same artist," says Phil Walden Jr., executive VP of Capricorn. "We'd like to see Jack develop his career, not just in terms of record sales, but so he can go out on tour for six months and make a little money. Sure, he's a legend in Athens, but there are a lot of legends around Athens working at the taco stand."

Walden says that the label was not profit-motivated in signing Logan, whose "Bulk" and "Mood Elevator" have sold 19,000 and 12,000 units, respectively, according to SoundScan. "I don't have any brilliant ideas that will guarantee that Jack turns the corner in terms of sales. We'll have to rely on the good taste of the American public to pull it through—so I'm not optimistic," he quips.

Capricorn GM Mike Bone says, "It's not an in-the-pocket, alternative-cannon-fodder record; it's more esoteric than that. But it's a great record to be associated with because it has a real organic approach."

The label hopes that Logan's touring will sell records and is servicing the album to triple-A, college, alternative, and roots music radio. As with all his albums, the cover art was drawn by Logan. The artist is seeking management and is booked by Brian Earle of Tough Guy.

Minneapolis retailer Let It Be has always done well with Logan's recordings, according to owner Ryan Cameron. "Minneapolis is a stronghold for him," he says, but he notes that a more powerful push from Capricorn could "help Jack elsewhere where people aren't as familiar with him."

Curtis Schieber, host of specialty show "The Invisible Hits Hour" on rock outlet WWCD (CD101) Columbus, Ohio, has already aired the album track "Hit Or Miss."

"The first thing that struck me about 'Buzz Me In' was that it's a quantum leap from his earlier work," says Schieber, who cites both the high-tech production and more complete songs as notable changes. "The songs on 'Bulk' are sketches and vignettes, but these are actual stories in comparison."

Recent business has kept Logan, who is published by Enormous Bulk Music (BMI), from writing songs as much as he'd like. "Since the Capricorn signing and our work on Backburner, I'm jonesing to write some songs right now," he admits.

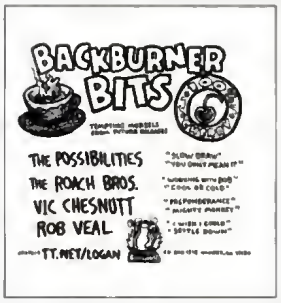
Some of Logan's huge song backlog shows up on "Tinker," a Backburner release, and other songs will be used on forthcoming releases pressed by the start-up.

With both Capricorn and Backburner on his side, "I'm trying to have it both ways," says Logan. "So far, it's working out."

Logan, Keneipp Put Lo-Fi Work On Backburner

BY DYLAN SIEGLER

Brought together by a fascination with the three-chord magic of the Sex Pistols and a common love of Elvis Costello, Jack Logan and Kelly Keneipp have been partners in lo-fi recording ever since either one picked up a guitar. Keneipp has produced two of Logan's albums, played on almost all his recordings, and collaborated on many of Logan's 1,000 songs. Their recent business endeavor, the Winder, Ga.-based Backburner Records, is a natural extension of their longtime friendship.



"Back in college, in the late '70s, we had two little boomboxes," explains Keneipp. "We would record a guitar track into one, then play back the tape and play along, and Jack would bend his head down and sing into the built-in mike."

A couple of decades later, Kencipp and Logan are CEO and A&R rep, respectively, of a start-up label they've created to release music by themselves and their friends.

"We had such a backlog of songs, a lot of which Jack and I feel are worth putting out," says Keneipp. "But with what label? [Logan's label] Capricorn isn't going to be interested in the basement tapes. So why not make a go as a label?" Says Logan, "I'm the art director and the traveling salesman, and Kelly's the distributor."

With help from his wife, Nikki, Keneipp contacted friends from the nearby Athens, Ga., music scene, including singer/songwriter Vic Chesnutt (also a Capricorn artist), the Roach Brothers, Dashboard Saviors member Roh Veal, and the Possibilities, all talented friends who he says "played on rainy Monday nights in Athens in front of three people."

Adds Logan, "We're just getting our friends involved with this, people we love—we're not objective at all."

The musicians agreed to Keneipp's "small-time, handshake deal" and plan to record in his living room for free.

"Personally, I like it better in the living room," he admits. "We hope to use Backhurner as an outlet for our cruder, more lo-fi recordings. Bigger labels are just not interested in something not palatable to radio."

Keneipp and Logan used proceeds from their music publishing company, Enormous Bulk, to start the label. Backburner's profits ("if any," says Keneipp) will be split 50/50 with the participating artists. The label will rely on a smattering of friends across the country to drop off Backburner releases at local record stores, and all other Backburner sales will be conducted online, at server.tt.net/logan/.

Paul Stark administers the Web site, where downloadable music soon will be available for sale and as free promotional items. Hard copies of Logan's last album and the debut Backburner release, "Tinker," are currently available for purchase there. Hundreds of cartoons by Logan will also be featured.



T-shirts featuring Logan's artwork will be available via the site, and add-ons (like free music samplers, such as the multi-artist "Backburner Bits," and stickers) will be offered to those who buy online.

"Technology is going to change the record business—it already has," says Logan, "and we want to dip our foot in there and be ready."

This Week's Billboard ONLINE
http://www.billboard.com

Exclusive Album Reviews

Cliff Eberhardt
"Borders"
(Red House)

Flatilla
"Flatilla"
(World Domination)

Toni Price
"Low Down And Up"
(Antone's)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.
This week's winner is James Odenthal at Swansea, Ill.

News contact: Julie Taraska
jtaraska@billboard.com

HOLLYWOOD FORMS AN R&B ARM, WITH 'PJS' SOUNDTRACK AS ITS DEBUT

(Continued from page 6)

the collection, coordinated by Imagine and Hollywood, includes new tracks from Snoop Dogg, Destiny's Child, Goodie Mob, Krayzie Bone, Jermaine Dupri & Da Brat, and Raphael Saadiq & Q-Tip.

Individual artists signed to the division are female R&B singer Sy Smith, male rapper O, and male duo Dittamo & Ade. Both Smith and O are featured on "The PJs" soundtrack and will have albums out in late summer.

For the past eight years, Phillips and Traylor have been partners in AHM Entertainment, an L.A.-based company that included artist management, marketing, production, and soundtrack supervision. Additionally, Traylor is an entertainment attorney. Prior to co-founding AHM, Phillips was director of marketing at MCA Records.

The duo crossed paths with Hollywood when they approached BVMG president David Berman about a production deal for Smith and O.

While Cavallo says he wasn't intrigued by a production deal, he was interested in Traylor and Phillips. He had been interviewing record company executives to head the new R&B department, but in this pair, he saw a bit of himself.

"I've been an artist manager, and one of the things you learn is that you have to take risks, you have to make a payroll. They ran their own business, as had I. If you're going to take a company from scratch, it helps to have people who haven't been turning on a spigot full of money."

"Honestly, this wasn't something we were looking to do at all," says Phillips. "But Bob doesn't come from a normal record company perspective; he comes from a management and entrepreneurial perspective. That's where we've been for the past eight years. It was a unique opportunity to step into a situation with people who were on the same page as us."

While Traylor and Phillips are staffing up—they've hired Marvyn Mack as national director of urban promotion—they don't know how big their staff or roster will eventually be.

"The staff will be a direct reflection of the size of our roster," says Traylor. "We're not trying to be huge. We want to take the same approach we had with our company—service a few artists extremely well and make them extremely successful."

Both agree that the key is multi-talented acts. "Every one of our artists is a writer and a singer," says Phillips. "We think an artist who writes stands a far better chance of expressing their true talents and breaking through."

Not included in the mix is gangsta rap. Although Traylor and Phillips both stress that, as "The PJs" soundtrack shows, the label will release R&B and rap music with an edge, it will draw the line.

"They won't sign gangsta rap," says Cavallo. "I've never worked with an artist I've found objectionable and nor will I, no matter how many records they've sold. It has nothing to do with Disney—Michael and Byron wouldn't get past me."

Hollywood has flirted with R&B music before through its rap label, Hollywood Basic, which closed in the early '90s, and through R&B artist J'son, who is no longer on the label.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

New 'Funparks' Directory Packed With Powerful Data

The 1999 Directory of Funparks & Attractions is now available from Amusement Business. This comprehensive resource guide, updated each year, contains over 2,100 listings of amusement and theme parks, water attractions, tourist attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers and museums worldwide. Information includes addresses, phone numbers, management contacts, operation dates, admission prices, group rates and previous year's attendance, as well as a description of each facility and the types of attractions it features.



Funparks contains a complete alphabetical listing of attractions by category. Additionally, members of the International Association of Amusement Parks and Attractions, the World Waterpark Association, and the International Association of Family Entertainment Centers are designated throughout the book. Also included is a separate section on amusement and theme parks under construction, a listing of corporate headquarters, and a classification index. New in this year's directory are informative charts on 1998's Top 50 Amusement/Theme Parks in North America and worldwide, the Top 15 Water Parks, and more.

This directory is used throughout the year by decision-makers in the park industry, including owners and managers at parks and attractions, food and drink concessionaires, merchandise concessionaires, plus tour and travel executives.

Copies of the Directory of Funparks & Attractions are available for $60, including first-class postage and handling. For orders outside the U.S. or Canada, please add $12 for airmail. Orders must be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250 for more information.

PERSONNEL DIRECTIONS

Aki Kaneko has joined Billboard as an account manager in Los Angeles. Kaneko represents Billboard to current and prospective advertisers in Japan. In addition, he is responsible for automotive, consumer electronics, and professional audio advertising for Billboard's West Coast offices. Kaneko reports to associate publisher/international Gene Smith and West Coast advertising director Jodie Francisco.


KANEKO

Prior to this, Kaneko was Billboard's sales representative for Japan. He holds a B.A. in radio, television, and film with a concentration on multimedia management and production. Kaneko has served as an intern in the promotion department at Quincy Jones' Qwest Records and at TPE, a television production company that produced "Life Styles of the Rich and Famous" and "Star Search." In addition to English, Kaneko speaks Japanese, Mandarin Chinese, and Burmese.

Billboard's Music & Marketing Seminar has been postponed. Watch Homefront for rescheduled dates.

Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999
Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
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Shanice Closes Her Eyes And Counts To 75

CHART BEAT™



by Fred Bronson

JUST OVER 30 YEARS AGO, **Jeannie C. Riley** set a record on The Billboard Hot 100 by leaping 81-7 with "Harper Valley P.T.A." Riley's record was almost broken last year by **Montell Jordan**'s "I Can Do That." That single also took a 74-point jump, rising 94-20 the week of Sept. 12, 1998. But this issue, Riley and Jordan's record finally falls.

With a mighty 91-16 move on the Hot 100, **Shanice** lays claim to the biggest one-week move with her LaFace label debut, "When I Close My Eyes." This 75-point bounce gives her a one-point edge over Riley and Jordan, enough to set a new record.

Shanice's achievement is unlikely to stand for three decades. Current Hot 100 methodology favors big jumps, as titles can enter the chart in the lower rungs based on airplay and then make major moves when commercial singles are released.

MEN AT WORK: When was the last time a male artist was in the top three of The Billboard Hot 100? It's been longer than you think. For the last 10 weeks, the top three has been exclusively female. The *only* male artist to break into the top three since Nov. 28, 1998, has been **R. Kelly**, and he was accompanied by **Celine Dion**. The only exclusively male act to appear in the top three since Nov. 14, 1998, has been 98°, and that group had one lone week at No. 3. So it's no small victory for the male gender that **Sugar Ray** advances 7-3 with "Every Morning." The Lava/Atlantic single has been commercially released and jumps 51-4 on Hot 100 Singles Sales.

Should "Every Morning" wake up at No. 1, it will be the first exclusively male single to reach the top since **Barenaked Ladies**' "One Week," the week of Oct. 17, 1998.

CHURCH GOER: British prodigy **Charlotte Church** makes a stunning debut on The Billboard 200 at No. 28 with "Voice Of An Angel" (Sony Classical). Born Feb. 21, 1986, Church is just two weeks younger than **Stevie Wonder** was when he made his first appearance on the Billboard album chart the week of July 13, 1963.

Church and Wonder are not the youngest artists to ever have an album debut on the Hot 100. **Little Jimmy Osmond** was only 9 when his "Killer Joe" set entered the chart in December 1972. Church, however, can claim one record: She is the youngest artist to ever lead the Top Classical Crossover chart, where "Voice Of An Angel" debuts at No. 1.

ANDY'S CREWE: A TV commercial for Fiat propels **Andy Williams** back onto the British singles chart for the first time in 23 years. "Music To Watch Girls By," originally written and recorded by **Bob Crewe** as an instrumental for a Diet Pepsi commercial in 1967, debuts at No. 9. On its first release, Williams' groovy version peaked at No. 33 in the U.K. and No. 34 in the U.S. in '67.

KNIGHT'S TIME: Former **New Kid On The Block Joey McIntyre** is poised to enter the top 10 of the Hot 100, as "Stay The Same" (C2) moves 14-11. Fellow former New Kid **Jordan Knight** is also on the chart, entering at No. 95 with "Give It To You" (Interscope). It's the first time there have been two Kids on the chart since March 1994.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	157,816,000	157,494,000 *(DN 0.2%)*
ALBUMS	131,726,000	138,851,000 *(UP 5.4%)*
SINGLES	26,090,000	18,643,000 *(DN 28.6%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	105,513,000	116,179,000 *(UP 10.1%)*
CASSETTE	25,909,000	22,341,000 *(DN 13.8%)*
OTHER	304,000	331,000 *(UP 8.9%)*

OVERALL UNIT SALES THIS WEEK
15,073,000
LAST WEEK
14,534,000
CHANGE
UP 3.7%
THIS WEEK 1998
15,004,000
CHANGE
UP 0.5%

ALBUM SALES THIS WEEK
13,053,000
LAST WEEK
12,714,000
CHANGE
UP 2.7%
THIS WEEK 1998
12,123,000
CHANGE
UP 7.7%

SINGLES SALES THIS WEEK
2,020,000
LAST WEEK
1,820,000
CHANGE
UP 11%
THIS WEEK 1998
2,881,000
CHANGE
DOWN 29.9%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	10,904,000	10,606,000	UP 2.8%	9,639,000	UP 13.1%
CASSETTE	2,115,000	2,077,000	UP 1.8%	2,454,000	DN 13.8%
OTHER	34,000	31,000	UP 9.7%	30,000	UP 13.3%

ROUNDED FIGURES — FOR WEEK ENDING 3/21/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



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